

THE NEW YORK DRAMATIC MIRROR

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AUGUSTIN DALY.

THE MIRROR's first page this week is made interesting by a recent and exclusive picture of Augustin Daly, who may probably without serious question be called the representative theatrical manager of this country.

If this statement were to be controverted, it would only be necessary to answer objection to it by facts from the past supplemented by present facts relating to Mr. Daly's distinguished survival of the conditions and mutations that have forced to the limbo of the forgotten all other legitimate managers who were originally contemporaneous with him. He stands alone as a manager who began over a quarter of a century ago as an originator, and he seems to ask no special consideration to-day in an estimate that may include men of enterprise who, beginning long after him, have by methods quite distinct from his attained prominence. THE MIRROR neither wishes nor purposes to magnify Mr. Daly. It simply reaches a conclusion as to him based on what he has done in the past and what he continues to do with a public countenance that alone would seem to be sufficient reward for a lifetime of effort did it not also carry material encouragement and endorsement.

It is not necessary to call attention to Mr. Daly's permanent success in New York and in London as a theatrical manager, or to note the enterprise that led him as an American manager to challenge approval in European centres. But it will be interesting to very briefly index his earlier managerial life.

Last September Mr. Daly celebrated his twenty-fifth anniversary as a manager. His career, sometimes marked by discouragement and failure, has on the whole illustrated a persistent industry, an original enterprise, a potent self-reliance, and an inflexible determination from which no permanent ill-fortune could possibly be spared.

One of Mr. Daly's warmest admirers some time ago almost paradoxically remarked that this manager "has won public applause in what is practically the only way that it can be won—by laboring for something else." In other words, he has tried always to perfect whatever he had in hand, and eventually that very perfection—without regard for the worthiness of the object upon which his labor has been bestowed—has borne the fruit of appreciation.

If the present-day estimator of managers shall say that Mr. Daly does not encourage the contemporary American dramatist, it may be answered that he was the first to encourage Bronson Howard, now the foremost dramatist of America. If it be cited that other managers exploit many great stars, it may be answered that before such managers were known to activity Mr. Daly managed successfully Kate Bateman, for whom he adapted Moseenthal's Deborah under the title of Leah the Forsaken; that while yet a youth he adapted plays for Mrs. John Wood, Mme. Mathia-Scheller, Rose Eyttinger, and Avonia Jones; that he managed E. L. Davenport when that great actor was at his best; that he brought out Mrs. Scott Siddons; that he directed the efforts of John Brughan, George L. Fox, Edwin Booth, Joseph Jefferson, E. A. Sothern, Mlle. Aimée, Adelaide Neilson, Charles Matthews, and Fechter, and that he fostered in their earlier careers the talents of Agnes Ethel, Clara Morris, Fanny Davenport, Catherine Lewis, Kate Claxton, Sara Jewett, James Lewis, and John Drew, all of whom owed and owe much of their success to him.

When, on Aug. 23, 1890, Mr. Daly opened the first Fifth Avenue Theatre, then in Twenty-fourth Street, his initial programme stated his purpose to be "the production of whatever is novel, original, entertaining, and unobjectionable; and for the revival of whatever is rare and worthy in the legitimate drama." If he had not adhered to this purpose, he would not to-day occupy the proud position he has won. It was Mr. Daly who first introduced to New York the sentimental drama of France and the farcical comedy of Germany. Many have followed him. In fact he was even the pioneer in sensationalism, for his drama, *Under the Gaslight*, was the first of those plays whose present types have exhausted mechanical ingenuity.

Mr. Daly's career has been most remarkable. It has shown marvelous labor, unusual foresight, commendable ambition, tireless patience, and he has achieved deserved success.

VOLPE'S MANDOLIN CONCERT.

Signor Gennaro Volpe, the noted mandolinist, was tendered a private concert last Friday afternoon by Mrs. Egbert Guernsey and Mrs. Minnie Maddern Fiske at the former's residence, 320 Fifth Avenue. His selections included a cavatina and tarantella by Raff; Brahms' "Dances Hongroises," arranged by Papini; Berceuse, by Marchot; Mandoline, by Thomé; and a solo of his own composition, called "Una Sera a Firenze."

Signor Volpe, who has been aptly styled abroad "The Joachim of the Mandolin," made his American debut at the concert hall of the New York College of Music about a month ago. He was then acknowledged by musical experts to be the finest performer on the mandolin that had ever been heard in this country. His mastery of the instrument is so extraordinary that he is able by a rapid and dexterous touch to produce a sustained tone similar to that of the violin and violoncello. Teachers of the mandolin have flocked to him to acquire the art of producing a similar quality of tone. Indeed, it is not unlikely that the mandolin will shortly become a fad in New York drawing-rooms, as Signor Volpe is in great demand at fashionable receptions and has been invited to give a mandolin recital at the Hotel Waldorf next month.

Of the selections offered last Friday, Signor Volpe was heard to special advantage in Thomé's Mandoline. His chord effects in this and other numbers were very striking, and at times he obtained a volume of tone from the instrument that sounded like the combined harmony of a half-dozen orchestral players. His skilful technique is undoubtedly the result of patient study and continuous practice, but the manner in which he makes the mandolin vibrate with passionate intensity in stirring passages is something akin to musical inspiration. In softer passages, on the other hand, he plays with an exquisite delicacy of touch, and produces a singing tone of sympathetic sweetness.

Considering the limitations of the mandolin compared to the violin and other string instruments, the brilliant character of his performance certainly proved him a great artist. Signor Ernesto Baraletti, who accompanied Signor Volpe on the piano, also proved himself an artist of exceptional merit.

The concert was followed by a reception at which Mrs. Fiske assisted Mrs. Guernsey and Miss Florence Guernsey in receiving the guests. Among those present were Dr. Egbert Guernsey, Mrs. Donald B. Toucey, Mrs. Gilman Collamore, Stephen Fiske, Mrs. W. H. Granbery, Miss Martha Beckel, Mrs. S. L. Bloomfield, Mrs. J. N. Bloomfield, Mrs. Henry Miller, Major J. B. Pond, Marshall P. Wilder, Mrs. Florence Grey, Miss Grace Claggett, Mrs. Lyman Fiske, Miss Florence Tuttle, Miss Augusta Tuttle, Mr. Howard

Paul, Signor Scognamiglio, Mrs. Mary W. Oothout, Major Handy, Miss Daisy Egan, Mrs. Henry Hilton, Miss Ella Powell, Mrs. John W. Judge, Mrs. Charles Pfizer, Jr., Mr. Wilfred Fralick, Miss Helen Granberry, Mrs. Kate Masterson, Mr. Albert Ellery Berg, and many others.

HARDSHIPS IN THE STORM.

George V. Snider, master machinist of the George Learock Faust company, writes to THE MIRROR of the bitter experiences of that organization in Pennsylvania during the recent great storm.

"On Tuesday, Feb. 5," says Mr. Snider, "a railroad wreck caused us to arrive late at Lock Haven. We had to play in the dark, the meter being frozen, and the theatre was like an ice house. Persons in the audience had to keep their overcoats buttoned up, and some of them used matches to read their programmes.

"The next day, at Belknap, everything was all right, with the exception of an accident at the switch board that almost caused a fire. The next day, at Honesdale, we could not play, owing to the fact that the theatre was too cold. The next morning, at nine o'clock, we started for Clearfield. We arrived at Osceola at 9:45 and transferred our scenery and baggage, but in ten minutes the train was stalled.

"Extra engines got the train out of the yard, and we started, but soon got stuck in a cut, where we waited for three hours until a wrecking crew made a passage. By hard work we succeeded in going half a mile further, but stops were frequent all day. At about one o'clock in the morning members of the company were nearly famished, and there was a call for volunteers to go to the nearest farm-house for supplies. Mr. Hammersley and Mr. Stanford started out, and after walking in snow about three and a half feet deep returned with food. A return trip for supplies was made, during which Mr. Stanford's ears were frost-bitten.

"During the afternoon of this day we arrived at a point within six and a half miles of Clearfield. The coal ran low, and all the passengers huddled in one car and the trainmen gathered all the coal for this car and let the other fires go out. It was now seven o'clock, and everybody wanted supper. Messrs. Quaid, Hammersley, and Cassidy, with another passenger, went about a mile across fields and in the darkness to a farm-house, and after hard work returned with food, passing part of the way through four feet of snow. They suffered greatly from the cold.

"The women of the company stood the hardships better than some of the men. When within this short distance of Clearfield, we were steadily delayed. There were three engines in front and one at the rear of the train, while a wrecking train with fifty shovellers was ahead. The train had no sooner passed through a way made for it than the track filled up again. The wind was terrific, and one could not sit in the centre of the car, it was so cold. We all had to take turns at the stoves. We finally arrived at Clearfield, where we found warmth and beds."

NEW THEATRE FOR COLUMBUS.

The Great Southern Opera House, now being built at Columbus, O., at a cost of \$200,000, has been leased to W. W. Freeman, manager of A Railroad Ticket, and his brother, Charles E. Freeman.

The new house will be ready for opening on Sept. 1. Its main entrance is on Main Street, through an arcade twenty-five feet wide, in which will be located two box-offices. This arcade, which will be finished in marble and onyx, leads to a main foyer 28x75 feet, adjoining which on the sides are toilet-rooms, smoking-rooms, check-rooms, and the managers' office. A grand staircase ascends from this foyer to the balcony, which will also have toilet and check-rooms. The stage entrance and a stairway to the gallery are on the Pearl Street side of the theatre.

The orchestra floor will seat 675. There will be six boxes. The balcony and gallery will be constructed on cantilevers, doing away with all columns. The decorations will be in the style of the Italian Renaissance. The stage will have an opening between the proscenium arch of 35 feet, with a height of 30 feet; between main walls 67 feet; depth, 45 feet; from stage to gridiron, 72 feet.

There are to be thirty dressing-rooms supplied with electric light, gas, hot and cold water, and the larger ones with baths. The property and scene-rooms will be on the stage level, and the orchestra and chorus and bill-rooms in the basement. The electric and heating plants will be located in an adjoining building. All new appliances in lighting and ventilation will be employed, with modern apparatus against fire. The seating capacity will be about 1,600 and the theatre will cost \$200,000.

THE P. W. L. ELECTION.

The Professional Woman's League held its annual business meeting in Hardman Hall last week Monday. The election resulted: President, Mrs. A. M. Palmer; Vice-Presidents, "Aunt Louisa" Eldridge, Lotta Crabtree, Mrs. J. C. Croly, Kate Field, Madame Janauschek, Mrs. Sydney Rosenfeld, Mrs. Barney Williams, Mrs. Alice Maddock, Jessie Bartlett Davis, and Mrs. Sol Smith; Chairman of the Executive Committee, Mary Shaw; the members of this committee are: Mrs. Florence E. Corey, Mrs. Rachel McAuley, Maud Banks, Mrs. E. B. Townsend, Rosa Rand, Cordelia Williams, Mrs. James Fairman, Mathilde Cottrelly; First Recording Secretary, Sara Palmer; Second Recording Secretary, Emma Herzog; Assistant, Mrs. Alice Weber; Treasurer, Mrs. Edwin Knowles; Auditor, Cynthia Westover; Chairmen and senior members of committees are: Literature, Bertha Welby, Ada B. Winnie; art, Mrs. George Cahill, Helen Tracy; drama, Mrs. Sydney Cowell Holmes, Mrs. Charles Barnard; music, Katherine Evans, Elizabeth Northrup; languages, Louise Muldener, Mrs. Seymour Parker; library, Alice Brown, Mrs. Augustus Whiting; physical culture, Clara Hunter, Emma Carroll. Mrs. Charles Wheeler and Clara Baker Rust are on the reception committee. The annual reception will be held at the Hotel Brunswick on Feb. 28.

JOHN HARE MAY COME OVER.

It is announced that John Hare, the well-known actor-manager of the London Garrick Theatre, is ambitious to emulate the examples set by some of his fellow players, and has determined upon an American tour for next season. It is said that several American managers have made overtures to manage him, but that he has settled with none as yet.

TWO COLONELS AT THE BIJOU.

William Richard Goodall's pastoral play, *Two Colonels*, is booked at the Bijou to follow the Camille D'Arville Opera company. The latter company is booked for three weeks, and this time may be extended to April 6.

BOOKS REVIEWED.

"Robert H. Hatch's Recital." Edgar S. Werner, New York.

This volume contains forty pieces for public recitation collected with care by a trained elocutionist, and embraces several pieces exclusively the property of this publication. All the selections have been tested, and their general value is plain. The book is well printed, and has on the cover a portrait of the compiler.

"Defective Speech and Deafness." By Lillie Eginton-Warren. Edgar S. Werner, New York.

In this volume is offered what seems to be a valuable and practical treatise upon speech by an expert teacher of articulation to deaf-mutes. The aim of the book is to illustrate that speech may be developed in and understood by those who suffer from the different phases of deafness and the varying degrees of imperfect utterance. The cure of defects in speech, the removal of peculiarities of voice, the development of hearing in deaf children, and the teaching of articulation and lip reading are treated in what seems to be a scientific way. The book will interest all teachers, and especially those whose work is among deaf-mutes.

"Pantomimes, or Wordless Poems." By Mary Tucker Magill. Edgar S. Werner, New York.

This is a new edition, newly and handsomely illustrated, of an old work, with an interesting addition, embracing a number of pantomimic representations of poems, plays, and familiar stories, all set to music. The volume also includes recitations used by Miss Magill herself, and not obtainable in any other form. Some of them are of her authorship. The work has thirty-seven full-page illustrations in half-tone, and will be found useful to individual entertainers, as well as interesting to the non-professional.

A WOULD-BE DRAMATIST.

A New York theatrical exchange recently received a letter from an ambitious man, whose name will not be disclosed, a resident of a town in Montana that shall also be nameless. The letter, shorn of its introductory formalities and its signature, is here reproduced as written:

"Yours of Jan. 21st 1895 at hand contents noted you ask for doing what, that I wish to know your terms, it is for the following, getting a drama Produced or Producing it yourself as I do not know any better way to get it before the public than through your agency."

"It will be Ready for production when I forward it to you, although you perhaps may see where some slight changes would make it appear better, and also I would like to have your opinion as to the length of time a drama takes, here in the East. A five thousand words drama will admit of another short play the same evening, while ten to fifteen thousand will take up an evening."

"Which will be worth the most money, the long or the short, I am not afraid about the merits of the play for 200 people have read it and not one Got through with dry Eyes. But of course Critics may find fault with it, and unless the press of the Country sanctions it is hard to make a success of any drama as soon as I get your opinion in regard to the number of words it should contain I will correct it up and forward to you provided we can agree."

"You say you want 5 per cent on net profits do you mean on the sale of the play, do they buy outright or do they produce them first to see if they will draw largely. let me know in your answer about how much a drama that will take up an evening, will sell for."

OPERA SOCIAL CLUB BALL.

On Wednesday night at Tammany Hall occurred the first annual ball of the Opera Social Club, a new organization composed chiefly of the attachés of the various theatres in the city.

The subjoined committee is in charge of affairs: Gus. Muller, Fifth Avenue Theatre; Charles Komp, Empire Theatre; Henry Seligman, Koster and Bial's; William J. Brown, Metropolitan Opera House; Al. A. McDonald, Bijou Theatre; and W. W. Stuart.

It is the intention of the committee to provide quarters, in the near future, where members may enjoy the privacies of a club.

The ball was largely attended and was a success. The participants in the grand march, which was led by Mr. Brown and Miss Dogherty, were grouped before the camera and a flash-light photograph taken.

A BROOKLYN THEATRE RIOT.

The Star Theatre, Brooklyn, was the scene of quite a serious riot last Monday evening. The Tornado company was playing an engagement at the house and during the third act the gallery gods began to hoot Taylor Carroll, who plays the villain in the piece.

Special Officer Allen endeavored to quell the disorder, but was soon overpowered by the hoodlums. Then a cry of fire was raised and several ladies in the parquet fainted.

Finally the performance proceeded, but on the close of the play the riot was resumed outside the theatre and continued until the arrival of a body of policemen from the Adams Street Station. Only one boy was seriously hurt.

MANTELL WILL COME TO NEW YORK.

It is now arranged that Robert Mantell, who has not been seen in New York for three years, will play an engagement at the Bijou Theatre, Brooklyn, beginning Feb. 25, and possibly in New York.

Manager Augustus Pitou said yesterday: "I am now negotiating for time at a New York theatre as well. The legal difficulties which have heretofore stood in the way of Mr. Mantell entering the State of New York have been almost removed. Mr. Mantell is in contempt, and when the contempt is paid—some \$1,100—he cannot be arrested. The lawyers are also negotiating to settle the matter of the alimony."

EPICURE AT YALE AND HARVARD.

The departments of English literature of Yale and Harvard have invited Franklin H. Sargent to present Ben Jonson's *Epicure*; or, the *Silent Woman* at New Haven and at Sanders' Theatre, Cambridge, in the Spring before the faculties and students of these Universities. The performances will be given by the students of the American Academy of the Dramatic Arts who recently appeared in the play at the Berkeley Lyceum.

A GERRY AGENT ASSAULTED.

Gerry Society Agents Agnew and Theodor Diederich found in the gallery of Jacobs' Theatre last Monday two boys under the legal age at which minors may attend a public entertainment unaccompanied. The agents arrested the boys and started for the Society's rooms. Doorkeeper Richter stopped the agent, Diederich, and asked his business. The agent alleges he told him who he was, whereupon Richter struck him. Agnew went to his associate's assistance, and the doorkeeper was arrested. The boys escaped in the mêlée. In the Yorkville Court Richter declared that Diederich did not say he was an officer. He, however, admitted the assault, and Police Justice Denel committed him in \$200 bail.

GOSSIP OF THE TOWN.



Above is a picture of Joseph Ransome, an American actor, who will reopen his season on Feb. 25 under the management of William Richards. Mr. Ransome is an actor of great experience, who received his training under such stars as John McCullough, Madame Janauschek, James O'Neill, Frederick Warde and others prominent. Mr. Ransome has a fine face, a good figure, a strong voice, and a personal magnetism that has won him friends on both sides of the footlights. His latest success as Edmund Dantes, in his own version of Monte Cristo, stamps him as an actor of notable ability, and his experience as stage manager in various companies enables him to produce his plays in a thoroughly artistic manner. The repertoire will include Monte Cristo, Richelieu, Ingomar, La Tentation, and A Man of Honor. Manager Richards has engaged the following persons to support Mr. Ransome: Alice Fairbrother, Ella Guthridge, Marion Richards, Martin Murray, P. Nannery, Edwin Traggesser, Edwin Gallagher, George Fletcher and Charles E. Dowe. The season will open at the Standard Theatre, Philadelphia, on Feb. 25.

Adelaide Randall, in Rush City, appears as Trilby.

Charles H. Green will join The Country Circus at New Orleans.

It is said that Annie Ward Tiffany is negotiating for a production of Lady Blarney in London. Rose Tiffany has made a hit as the blind girl in *The Vale of Avoca*.

Ida Sollee, who is praised by papers in the West for her personation of Nanette in Paul Kaurar, was recently entertained at Fort Scott, Kansas, by Mr. and Mrs. George W. Martin. Mr. Martin is the editor of the Fort Scott Tribune.

Owing to the illness of Manager Frank S. Davidson, of Old Farmer Hopkins, that attraction was forced to close at Front Royal, Va.

Rice and Young, managers of Gloriana, have engaged Ada Van Etta in place of Blanche Chapman.

W. J. Wiley, manager of the Academy of Music, Fall River, Mass., writes that Sautelle's Dramatic company played his house on Feb. 9 to 2,413 paid admissions for one performance.

Frank Dumont, author of *On the Go*, has joined Charles A. Loder for the rest of the season to look after the money end of the show.

Alexander Salvini, who comes to the Grand Opera House the week of April 15, will play *The Three Guardsmen* only. Next season Mr. Salvini will be seen as Othello.

Arthur Clarke and Kirke LaShelle were conspicuous figures on the Rialto last week.

Alf. Hayman has returned from Chicago.

Rose Coghlan expects to go to London early in June, and while abroad may pick up a play for use next season.

Johnnie McKeever has been specially engaged to appear at the performance to be given by Little Ruby at Hartford, Conn., on Feb. 27.

Helen B. Rennell, a grand-daughter of the late P. T. Barnum, has sued in the Supreme Court for a partition of the estate left by her grandfather.

Frederick Warde will add several new plays to his repertoire next season.

Peter F. Dailey in *The Night Clerk*, a farce-comedy by John I. McNally, will play an eight weeks' engagement at the Bijou Theatre, beginning Nov. 11.

Barney Ferguson has closed his season under the management of J. Wesley Rosenquest, and opened in Chicago on Monday under his own management. The company, with additions made, now contains Barney, Marguerite, and Richard Ferguson, Belle Stewart, the Nichols Sisters, Dan Mason, John Marr, Charles Eastwood, William Gardner, Charles Gorman, and Robert Davis.

The Tony Farrell company closed season on Feb. 9 and returned to New York.

John H. Keefe, the original Yankee farmer in 1492, closed with that organization on Feb. 2. He has been engaged by Rudolph Aronson for the Casino.

On the Mississippi will fill an engagement at the Columbus Theatre on Feb. 25. Gail Forrest has made a notable hit in this play.

Mlle. Rhéa will sail for Europe at the close of her present tour.

Caroline Hamilton has been granted a decree of divorce from Charles Edward Hamilton, by Judge Pryor, of the Court of Common Pleas.

Madame Melba, M. Plançon, and M. and Mme. Frédéric Febvre entertained at a musicale given by Mr. and Mrs. William C. Schermerhorn, No. 49 West Twenty-third Street, last Tuesday evening.

The run of *The Twentieth Century Girl* at the Bijou will end next Saturday night. On Monday, Feb. 25, the Camille D'Arville company will follow in *The Magic Kiss*.

May Irwin, who is to star next season in John J. McNally's new farce-comedy *The Widow Jones*, is to play a six weeks' engagement at the Bijou, opening on Sept. 30.

Alexander Salvini has been selected to dedicate one of the new theatres to be opened in New York next Fall.

The New England press give Harry Clay Blaney praise for his clever performance as Bow Legs in *A Run on the Bank*.

A water-pipe on the top floor of the Opera House, Cranford, N. J., burst last week Monday, flooding the building and doing damage to the amount of \$1,000.

AT THE THEATRES.

Koster and Bial's.—Vaudeville.

Several new features were introduced in the bill at Koster and Bial's last evening. Cissie Loftus, who is the star attraction at this popular vaudeville house at present, added Gus Egan, the London coster-monger, and Tony Pastor to her list of imitations.

The Frantz Family of acrobats made their first appearance in America in some time, and were heartily applauded. The Brothers Roscoe, the Lilliputian athletes, introducing a novel boxing act, and Alcide Capitaine made her reappearance in her wonderful feats on the flying trapeze.

Mons. Stainville gave imitations of Mayor Strong, T. C. Platt, and noted statesmen and authors of Europe. A new living picture, entitled "In Gloria Excelsis," was presented with a musical effect, comprising an invisible chorus of twenty voices.

Other features of the current bill are Paul Cinquavalli, Les Tour Diez's, Hurley and Gilton, and Eugenie Petrescu.

Keith's Union Square.—Vaudeville.

Juan Calcedo and Adele Purvis Onai, two of the cleverest performers in their line, headed a most attractive programme at Keith's Theatre last evening. Miss Onai's performance on the slack wire is remarkable. Her juggling and serpentine dancing on a revolving ball is decidedly clever, and called forth much enthusiasm last evening. Her whole performance is executed with much grace.

The Kaffa Brothers, comic acrobats, David Warfield, in some clever monologues, Misco and his trained pony and dog, Albertus and Bartram, club swingers; Harry Emerson, the four Cohens, Wills and Barron, Mason and Titus are some of the interesting features of the excellent programme offered at Mr. Keith's popular house this week.

Tony Pastor's.—Vaudeville.

A full house was on hand at Tony Pastor's last night to enjoy the good variety performance provided. Polly Holmes, "The Irish Duchess," made a hit with her singing of Irish songs, which she rendered with a rich brogue that evoked much applause. Haines and Pettingill gave the Pool Room sketch, which has been seen before, but is still amusing. George E. Austen appeared in a comedy wire act, Belle Black in character songs, Fisher and Crowell as acrobatic comedians, Patterson Brothers as gymnasts, and others were Imro Fox, the Three Marvels, grotesques, and last, but not least, Tony Pastor in comic songs.

People's.—Yon Yonson.

Yon Yonson is still as attractive as ever. A large audience turned out to greet the really funny Swede at the People's on Monday night.

Gus Heege still continues in the title role, and his antics never fail to set the house aroar with laughter. Sadie Connolly aids in fun-making, and proves equally effective. The supporting cast is competent.

Grand Opera House.—Charley's Aunt.

Charley's Aunt is offered as the attraction at the Grand this week. Last Night, as usual, the audience was kept in an uproar by the many embarrassing situations into which the masquerading nephew Babbler is placed in the play. The cast is the original one seen during the long run the piece enjoyed at the Standard.

At Other Houses.

In Old Kentucky is at the Columbus Theatre this week.

The Old Homestead appears to be a fixture at the Star.

Bessie Bonchill has made a hit as Little Christopher at the Garden.

The Fatal Card has only three more weeks to run at Palmer's.

James C. Roach has won an emphatic success with Rory of the Hill at the Academy.

The District Attorney will conclude its run at the American on Saturday night, as The Country Sport is booked there for next week.

In consequence of the continued demand for seats to see The Orient Express and A Tragedy Rehearsal at Daly's, the production of The Two Gentlemen of Verona has been deferred to next Monday.

Madame Sans Gêne is in its second month at the Broadway.

This is the last week of Fanny Davenport's engagement in Gismonda at the Fifth Avenue Theatre. Next week W. H. Crane will be seen at this house in his new comedy, called His Wife's Father.

The Casino will be reopened under Rudolph Aronson's management to-morrow (Wednesday) evening. The opening programme includes Gilbert and Sullivan's Trial by Jury, a Snow Ballet, and a general vaudeville performance.

Rob Roy still holds comic operatic sway at the Herald Square Theatre.

The Stowaway is the bill at Jacobs' Theatre this week.

This is the concluding week of The 20th Century Girl at the Bijou. Next week Camille D'Arville is due at the Bijou with The Magic Kiss.

Humanity continues in melodramatic favor at the Fourteenth Street Theatre.

The Case of Rebellious Susan is still drawing large audiences at the Lyceum.

Niblo's has The Still Alarm this week.

Mrs. James Brown Potter and Kyrle Bellew opened a week's engagement in Francillon at the Harlem Opera House last evening. On Wednesday night they will appear for the first time in New York in a new version of Charlotte Corday.

This is the last week of Beethoven Tree's present engagement in New York. He will be seen here for the first time in Hamlet at the Saturday matinee.

BROOKLYN THEATRES.

Park.—A Trip to Chinatown.

A Trip to Chinatown was warmly applauded by a large audience at the Park on Monday evening. Harry Conor, who has given up his attempts to rival Richard Mansfield in the Napoleon business, returned to his part of the dying man, in which he made his regular success. Next week, Felix Morris in repertoire.

Columbia.—Shenandoah.

The second and last week of Shenandoah opened auspiciously at the Columbia on Monday evening in the presence of a large audience. The large stage of the Columbia offers splendid facilities for showing off the fine scenery and allows the cavalry to perform evolutions which would be impossible on a smaller stage. Josephine Hall has made the hit of the performance as Jen-

nie Buckthorn, and the rest of the cast is capable. Next week John Drew will appear in The Double Shop, not The Barber Shop, as the intelligent compositor made me say in last week's Mirror.

Amphion.—The Little Trooper.

Della Fox last night in The Little Trooper was heartily greeted at the Amphion. Villa Knox, Jefferson De Angelis, Paul Arthur, Alf C. Wheelan, Marie Celeste, Charles J. Campbell, and the rest of the cast were satisfactory. Next week, Marie Jansen in Delmonico's at Six.

Notes.

McFadden's Elopement is at the Bijou.

The Byrons in The Ups and Downs of Life are at the Star.

Bill Hoey in The Flams is in his second week at the Grand Opera House.

Matthews and Bulger and a large company are at Hyde and Rehman's.

The Empire attraction this week is Steve Brodie in On the Bowery.

WHY THEY GAVE UP THE LEASE.

Colonel W. E. Sinn and his son, W. E. Sinn, have sent a communication to THE MIRROR in answer to statements concerning their reasons for giving up the lease of the Brooklyn Park Theatre at the end of the present season. They maintain that the location of the Park Theatre will make the house in the future fit only for cheap-price performances, and that they intend to devote all their time, energies, and resources to the new Montauk Theatre, which they will open next September. In the course of the communication they say:

"As managers for twenty years in Brooklyn, we feel certain that we should understand the needs of the people, and being up-to-date in our ideas of theatres, we are also sure we can give Brooklyn what it wants—something as acceptable as the Park has been for nearly a quarter of a century.

"Besides the stage of the Park has proven of late years much too small for the grand scenic productions which some of the most important stars now require. For instance, we had to cancel Gismonda this season because our stage could not accommodate the play. In the Montauk, comedy as well as spectacular productions will find a suitable stage and excellent acoustics.

"To correct an impression conveyed by a local paper, that certain managers control a very large number of attractions, and to answer the insinuations that attractions booked for the Park may not go to the Montauk, we wish to say that we have booked thirty-five weeks, and all of them positively for the Montauk. In fact, the managers of all these attractions are as anxious to play at the new house as we are to open it.

"The new Montauk will be in every respect a grand modern theatre, absolutely fireproof, and built according to the stringent new building laws. The seats will be roomy, something that we have not been able to provide at the Park, owing to the size of the house. In point of decoration and furnishing it will have no superior in this country. These features we know appeal to the people, for hundreds have told us how glad they are that we are to move into a house absolutely safe.

"As regards the new lessees at our old theatre, we are now and always have been on very friendly relations. The theatre will be theirs to do as they please with it. We have simply become convinced, by many years of experience, that it is only fit for cheap-price amusements, and in a neighborhood unsuited to our patrons. It was under this conviction that we preferred to pay a large bonus to leave it rather than to keep it. We offered our landlord, Mr. Felix Campbell, several managers of cheap amusements, but they could not come to any understanding, and finally we resolved to leave it at any cost.

"In conclusion, we wish to say that we feel a great deal of satisfaction in being able to promise the people of Brooklyn the finest theatre ever seen here, a place where comedy and drama alike can be given to the satisfaction of all, where everybody can see and hear, and where everybody can go with entire safety."

THE 14TH STREET PROGRAMME UNSETTLED.

It is not definitely settled when Humanity will end its run at the Fourteenth Street Theatre. It was announced last week that the run would close next Saturday night, but Manager Brady denies this, and says it may stay some time yet.

Manager Rosenquest has arranged, it is said, with Walter Sanford for a production of The Shaughraun at the Fourteenth Street to follow Humanity. But according to a rumor on the Rialto yesterday, Manager Sanford is in trouble with his stock company in Massachusetts on account of attachment of scenery.

CHARLOTTE CORDAY IN HARLEM.

To-morrow evening Mrs. Potter and Kyrle Bellew will be seen at the Harlem Opera House in their new play, Charlotte Corday.

The piece should prove interesting for assuredly there is no period in history so big with dramatic events than the time in which the famous Charlotte Corday lived and died.

The action of the play begins in Caen, France. In the second act, Charlotte is found in the artist David's studio. The third act shows Marat's study and the last act the Concorgerie.

On Saturday evening the only performance of Therese Raquin will be given.

W. J. FLORENCE'S ESTATE IN COURT.

A bill in equity was filed in Washington last Thursday by Benjamin F. Conlin as one of the heirs-at-law and next of kin of the late William J. Florence against Mrs. Florence and others.

The object of the suit is the sale or partition of certain real estate which Mr. Florence owned here. The court is asked to determine and assign the widow's dower interest to Mrs. Florence, and if the partition cannot be made to sell the property and divide the proceeds among those entitled to it.

WARDE AND JAMES' NEW PLAY.

A new romantic play, by William Greer Harrison, entitled Runnymede, was produced by Frederick Warde and Louis James at the California Theatre, San Francisco, last night.

The piece deals with the historical incident of the Magna Charta and the romantic story of Robin Hood.

The play is written in blank verse.

TO BUILD A THEATRE IN WILKESBARRE.

Canary and Lederer will have a theatre in Wilkesbarre next season. A syndicate of Wilkesbarre citizens offered to build the theatre and Canary and Lederer accepted. Arthur Frothingham, of Scranton, will probably be the manager of the new house which, it is said, will be ready next Fall.

IN SCANNON'S FAVOR.

The suits brought against A. Q. Scammon by members of the late McKenna's Flirtation company have been decided in Mr. Scammon's favor, they bearing out his statements made in answer to the allegations against him.

304 Actors' Faces in one beautiful photograph, 32. H. F. Jordan, 189 5th Ave., Chicago, Ill.

THE HIGH HAT BILL.

Nothing definite has yet been accomplished at Albany in the matter of the Cutler High Hat Bill. The bill came up for passage last Thursday but the republican leader moved to strike out the enactment clause. As the mover was not present, the bill was laid aside until next Thursday.

It is believed that if Mr. Ainsworth succeeds in striking out the enactment clause, it will kill the bill. It is said that Mr. Cutler, the father of the bill, is willing to make an amendment to the effect that all persons objecting to the seats given them must state their objections to the box office by 15 p. m.

The theatrical managers of New York and Brooklyn make the following objections to the proposed law:

1. No power whatever is given to the managers to enforce the rules for disregarding which the law punishes them. To order a woman to take her hat off or to refuse to admit a person to the theatre because that person is not dressed in a manner prescribed by the manager, is not only contrary to American customs, it is also illegal. Suits for damages, if the persons refusing to comply with the manager's demands should be ejected from the theatre, would almost surely ensue, and, in any event, expense and trouble would be entailed upon the manager.

2. At the same time, the law in question puts the manager in the position of a culprit if, on the complaint of any patron, he neglects to do this illegal and improper thing. If the law is to stand, the managers should, at least, be clothed with legal authority to eject, without possibility of claim for damages or a suit at law for said ejection, or the refunding of ticket money to the party ejected.

3. As the law is drawn it opens the door to all sorts of abuses. All persons connected with the management of theatres know how difficult it is to please people in the matter of seats. Some one is bound to sit behind somebody else who is more or less disagreeable; all persons cannot have aisle seats, yet all want to sit in one of them; somebody, as theatres are constructed, has to occupy a seat where some sort of obstruction is in the direct line of sight toward the stage. The practical operation of this law would be to make it next to impossible for managers to pursue their business. As the law is drawn, there is nothing to prevent an auditor from entering a place of amusement, and after having seen enough of it, to come out and demand his money back upon the plea that his view of the stage has been obstructed, or that he has been annoyed by the noise of applauding spectators.

4. No distinction in the law is made between persons paying for a ticket and those occupying seats on complimentary tickets and the law is so loosely drawn that any one finding a coupon on the floor of the parquet or balcony of a theatre, or any person to whom such check or coupon might be given by an out-passing auditor, would have the right to set up a claim for the refunding of the money.

5. The question as to what constitutes an obstruction or an annoyance is one which under this law would be provocative of infinite disputes and legal quarrels, causing expense and trouble to the manager. There is hardly a theatre in the world where there are not many seats the occupants of which are not obliged to move the head a little to one side or the other, in order to get a perfect view of the stage. A large man may be seated directly in front of a small man, a lady with puffed sleeves may be placed in front of another, etc. A little humoring of the situation or a respectable appeal to the box-office generally remedies and has remedied for a hundred years all these difficulties.

6. If, as is alleged, the object of this law be to do away with the wearing of high hats in the theatre, then the managers say that object is a worthy one. But as the law-makers of the State have ascertained that the passage of an act directed against the high hat wearers themselves would be unconstitutional, they say it is a monstrous injustice to make them responsible for the faults of a fashion over which they have no control and can have no legal control.

THE STADI, MILWAUKEE, REBUILT.

The Stadt Theatre in Milwaukee, which was burned down some time ago, will be rebuilt by Captain Fred. Palst, the wealthy brewer. As finally adjusted, the insurance on the old house reaches the sum of \$60,718.75. The new theatre will be ready for next season.

SEALED LIPS.

Sealed Lips, a melodrama by W. C. Hudson, in which Arthur Lewis and H. S. Taylor are interested, will be produced this (Tuesday) evening at Taunton, Mass.

JULIA MARLOWE BEGINS SUIT.

Julia Marlowe has begun a suit against the Indianapolis Journal for \$25,000 damages for an alleged libelous criticism upon her last appearance in that city.

GOSSIP.

The first of the singers who are to take part in Walter Damrosch's season of Wagner opera arrived on the Saale last Saturday from Germany. Among them were Johanna Janseher Gadske, Nicolaus Rothmuhl, Paul Lange, and Rudolph Oberhauser.

Thomas F. Boyd, who has severed all connection with Boyd's Opera House, Omaha, has succeeded E. L. Webster as manager of the Peavey Grand Opera House, Sioux City, and assumed all of Webster's contracts.

M. S. Kennedy was out of the cast of Charley's Aunt last week, owing to the death of his mother in Baltimore. Henry Lillford assumed the part of Mr. Spettigue during his absence, and acquitted himself creditably. Mr. Kennedy appeared last night at the Grand Opera House.

C. H. Sisson, manager of the Sheppard Opera House, Penn Yan, N. Y., writes that C. E. Reilly is in no way connected with the Oscar Sisson Colonel company.

Charles Harbury has signed a contract with Rich and Harris to produce The Flying Dutchman at the Columbus Theatre, Boston, on March 25.

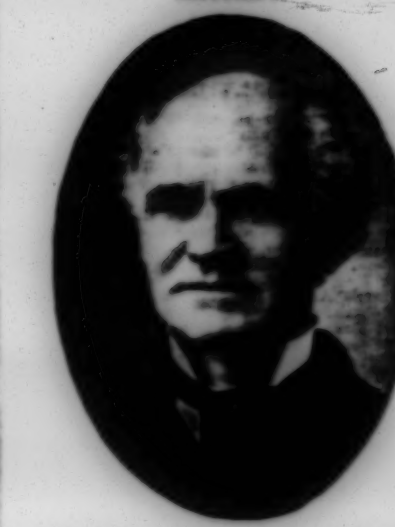
C. B. Cline received a severe electric shock last Friday night. He carelessly touched one of the coils in the dynamo room, and was instantly laid on his back. He soon recovered.

Edward J. Martineau denies the published statements relative to Abram and Roberts' Passing Show company, which he says is perfectly harmonious, while a good business has been done and all salaries have been paid.

The Eastern Charley's Aunt company played week before last at Jacobs and Sparrow's Queen's Theatre, Montreal, instead of at the Royal Theatre, as was stated.

At a special term of the Supreme Court held in Oswego, N. Y., on Dec. 21, 1894, Judge Parker granted Edna Courtney a divorce from Harry M. Saylor.

OBITUARY.



Charles Wheatleigh died of apoplexy at his residence, No. 129 East Sixteenth Street, last Thursday night. Mr. Wheatleigh, who was a member of Augustin Daly's company, had rehearsed his part, that of Antonio, in The Two Gentlemen of Verona, soon to be produced, during the afternoon. On his way home he stopped for a few minutes at the residence of George Beck, a professional friend, to whom he extended an invitation to dinner. Mr. Beck was unable to accept, and Mr. Wheatleigh proceeded to his home alone. An upholsterer who was at work in his apartment noticed that his breathing was labored and that he seemed ill when he entered. Mr. Wheatleigh dropped into a chair before the fire as he entered, and almost immediately fell forward to the floor. Mr. Beck and Dr. W. Washburn were summoned, but nothing could be done for the stricken man, who soon expired. Mr. Wheatleigh, who was sixty years old, was born in London. He was brought up to the hair-dressing business, but from his earliest recollections had a tendency toward the stage. He was prominent in amateur dramatic associations, and eventually embarked professionally. His debut took place in Brighton, where he was favorably received as Romeo. His first London appearance was in September, 1868, at the Marlborough Theatre, as Captain Cleveland in Is She a Woman? The following year he came to this country, and he was for a long period identified with the management of the Lairds. His first appearance here was on Aug. 31, 1862, at Niblo's, as Dornmont in The Belle's Stratagem. He was afterward a favorite member of Laura Keane's company, and first appeared in Philadelphia on Aug. 29, 1863, at the Walnut Street Theatre, as Montague Tuckey in A Wife for a Day. Mr. Wheatleigh visited California in 1869 and produced Boucicault's The Colleen Bawn successfully. On his return to the East he played for a time in Laura Keane's Theatre. He returned to California and in June, 1868, leased the Eureka Theatre, San Francisco, for five years. He was also for a time lessee of Niblo's Garden in this city as well as of the Lyceum Theatre, now the Fourteenth Street. For two seasons he appeared on the road with Daniel Frohman's company, taking the parts in Hazel Kirke and Emeralds, with which Mr. Couiduck had become identified. Several years ago Mr. Wheatleigh joined Mr. Daly's company, in which he had become a favorite in old men's parts. Among the characters in which he had recently been seen were the General in The Railroad of Love, the lamed Duke in As You Like It, Antonio in Twelfth Night, and the Postman in 7-30-8. Mrs. Wheatleigh, who was an actress, died several years ago. The funeral was held on Sunday afternoon from 129 East Sixteenth Street. There was a profusion of flowers, sent by the dead actor's associates and friends. The coffin bore a plate upon which was inscribed: "Died Feb. 14, 1895, Charles Wheatleigh, aged 72 years." The Rev. Stephen Merritt, pastor of the Jane Street M. E. Church, read the services. There was no music. The bearers were George Clark, William F. Oyster, Richard Dorney, Robert Gresham, and Joseph Snyder. Among those present were Augustin Daly, Ada Rehan, William Winter, Signor de Viro, Mrs. Gilbert, Mr. and Mrs. John Craig, James Lewis, Sidney Herbert, William Sampson, and Percy Haswell.

Edwin Wight, a pioneer actor of the West, who was well known by the profession, died recently in Chicago of apoplexy. He leaves a widow and two sons and two daughters. Mr. Wight was born in Pittsburgh in 1822, and went to Chicago ten years later, being adopted by his uncle, the Rev. Jay Ambrose Wight. His parents had died of cholera, and his uncle sent for the surviving orphans, two sons. His brother Spencer was adopted by another family, and the brothers were separated and did not see each other until 1891, believing each other dead. At the age of sixteen Edwin went on the stage. He was steadily active in amusements until last March, when he appeared for the last time at the Windsor Theatre, Chicago, in After twenty Years. He was at the time of his death the oldest actor in Chicago. During the war Mr. Wight managed the National Theatre in Nashville, and at the close of the war he joined John Wilkes Booth's company, of which he was a member at the time of the assassination of Lincoln, although on that fateful night he was prevented from appearing on account of illness. He was advance agent for Mary Anderson in her early professional days, and he managed the first colored company that played Lincoln's Cabin. Mr. Wight was the original Wolf in The Hidden Hand when Maggie Mitchell was in that company, and he was subsequently connected with George C. Miln, Daniel Radmann, J. H. McVicker, Clay Clement, Joseph Jefferson, Edwin Booth, Laura Keane, Lucille Western, and others.

Kate Quinn died last Wednesday at the Memorial Hospital, Brooklyn, of pneumonia. The deceased was well known in the profession and was a woman of exceptional talent, she having played in both comedy and tragedy. Her most successful role was that of Abigail in The County Fair. After twenty years on the stage, her performance of the adventures in L'Amourir a powerful origination. Miss Quinn had some warm personal friends that she retained through her theatrical career and her funeral was largely attended. It was under the auspices of the Actors' Fund and was held at 2 o'clock at 233 Bridge Street last Sunday. The deceased was born in Toronto and was thirty-six years of age. Thirty-three years of her life were spent in the United States. A half-sister, Eliza Gray, an opera singer, is now in Italy, and a brother is a physician in Milwaukee. Among those who attended the funeral were Helen Lowell, Emma R. Steiner, Helen Russell, Mrs. E. L. Spencer, Mrs. Ellen Wood, Sylvester Cornish, Clara Thropp, Katherine Stagg, Lina Satterthwaite, Mary L. Lines, M. M. Robinson, Mrs. D. T. Birdall, Jessie Lines, Sarah D. Merchant, Mrs. Showell, Mrs. Grady and Baker. The Rev. Stephen H. Camp was the officiating clergyman.

Edward Harrigan, Jr., the eldest son of Edward Harrigan, died early Sunday morning at his father's residence, 68 West Sixty-eighth Street, New York. The cause of his death was peritonitis. He was only eighteen years of age, and had been appearing as Granville Bright in The Major, the current play at Harrigan's. Previously he had played light comedy parts in Old Lavender, Reilly and the 400, and The Woolen Stocking. He appeared as Dr. Charles Atwater, a juvenile role, in the recent run of Notoriety at his father's theatre. He was an expert in fancy dancing, and was generally well posted in matters relating to the variety stage. Young Harrigan inherited considerable musical talent from his mother, who is a daughter of Dave Braham, and played the violin very effectively. His death is a sad blow to the Harrigan household and a wide circle of friends and acquaintances. The funeral takes place to-day (Tuesday) from his home, and the burial will be in Calvary Cemetery.

Edward Tannehill, whose low condition was mentioned in a recent issue of THE MIRROR, died at Asheville, N. C., last week. His death resulted from a general breakdown of his system, the result of a murderous assault committed upon him by some colored men while playing an engagement with the Forepaugh Theatre Stock company, Philadelphia. He never recovered, and at last consumption set in. He was taken to various resorts and at last to Asheville, where, amid the pine woods, he breathed his last. His brother, Frank Tannehill, Jr., was with him to the last.

M. A. Kennedy, of the Charley's Aunt company, has suffered a sad bereavement in the death of his mother, who passed away at her residence in Baltimore on Feb. 13, and to whom he was devotedly attached.

IN OTHER CITIES.

BALTIMORE.

John Drew and his capital co. made a decided impression at Ford's Grand Opera House, where they appeared in Henry Gay Carleton's charming comedy, *The Butterflies*. Drew was in fine form, and Maud Adams was as sweet and attractive as when seen in *The Masked Ball* a year ago. The cast included besides Mr. Drew and Miss Adams, Lewis Baker, Harry Harwood, Arthur Byron, Leslie Allen, Frank E. Lamb, Mrs. Annie Adams, Anna Belmont, and Virginia Buchanan. Local Paint and Powder Club in Joan of Arc.

At Harris' Academy of Music Mathews and Bulger, from the variety stage, presented a farce-comedy, entitled *Rash City*. The play was quick and bright and amused the audience. Grand Opera co. 18-23.

A. V. Pearson's co. appeared in *The Police Patrol* at the Midway Street Theatre. The sensation of the murder of Barker Snell in Chicago two years ago and the escape of the supposed murderer afforded excitement enough to keep the gallery on the edge of its seat. The International Vaudeville, a first-class co., gathered together by Manager James L. Kernan, entertained the patrons of the Howard Auditorium. The *Prodigal Father* 18-23.

At Kernan's Monumental Theatre, The New York Stars displayed their stellar qualities to large houses. Hyde's Comedians and Helene Mora 18-23.

On Tuesday evening, 18, Baltimore had what she does not often have, a first-night performance, the occasion being the initial production of the new operatic comedy, *The Birth of Venus* or *The Mole* and the Model at Albright's Lyceum Theatre. The play, for play it is, more than opera, is not in my opinion destined to be a success. The lines are at times witty and some of the situations amusing. Joseph W. Herbert is the author of the play, and Edward Jakobowski the composer of the incidental music. The co. is an excellent one from a dramatic standpoint, but with the exception of Grace Golden in which, especially. The cast: E. J. Henley, E. J. Westworth, A. W. Madin, Frank Deshon, J. W. Herbert, W. P. Sweetnam, Grace Golden, Josephine Allen, Rose Leighton, Oriana Worden, Isabel Annesley, Alice Florence, Alma Desmond, Fannie Burton, Lucy Talbot, and Cora Tanner. The production was staged by M. V. McLeod, under the management of Ariel Barney. Baltimore evidenced her appreciation of the novelty of a first night by sending a large and fashionable audience which crowded the Lyceum. Midway local talent 18-23.

The sale of seats for the grand opera at Harris' Academy of Music next week has been very large and the management are correspondingly gratified. Midway, an operetta by A. Baldwin Sloan, was successfully produced at Albright's Lyceum Theatre last week by the Rouge et Blanc Club. This opera has been purchased by E. E. Rice. The Bostonians had a good week at Ford's Grand Opera House.

HAROLD RUTLEDGE.

ATLANTA.

Ed Smith Russell, at the Grand, was welcomed by large audiences 6, 8 and matinee. The plays given were *The Hair-of-Law*, *Peaceful Valley*, and *A Poor Relation*, both of which we had seen before. While Mr. Russell proved to be strikingly good as Dr. Pangloss, yet it is probably doubtful if he can ever separate himself from the role of Homer. Howe and Noah Vale before the eyes of his innumerable clientele.

William H. Crane, for the first time since Robinson and Crane separated, appeared at the Grand in *The Senator and Brother John* 7, 9 and matinee, to large audiences. Mr. Crane seemed funnier than ever, and in the ludicrous scenes he deserved all the good things said of him. The co. was probably the best in its line that has appeared at this theatre this season.

Carrie Leontow opened at the Marietta Street Theatre at popular prices 11 for a week to fair business. The *Swatch* was given on the opening night.

Robert Mantell and a splendid co. presented *Monarchs* at the Grand 9 to a medium-sized audience. Mr. Mantell did some stirring work, and besides the continuous applause he was favored with a curtain call.

Rhea in *The Parisians* and *The Magdalen* 11, 12 and matinee drew an audience of even less proportions than *Monarchs* at the Grand. The weather was miserable, and this, no doubt, made the engagement an unprofitable one. The co., including a bevy of handsome women, did excellent work and were warmly applauded.

The Convention of Southern Wholesale Druggists attended Rhea's performance of *The Magdalen*.

The *Rose Comedy* at De Giv's Marietta Street Theatre 6, 8 and matinee drew unusually light audiences. Robert Harris, who has been playing with the Carrie Leontow co., has returned to Atlanta, his old home, and is mingling among his friends.

News by wire from Athens says that the Uncle Tom's Cabin co. failed to fill its engagement 11 and that James Powers has entered suit for damages.

Richard Reed is coming this way and plays *Mardi Gras* week in the Crescent City.

Robert Harris in rehearsal a comedy from the French called *Lightfoot's Wife*.

Signor Enrico Campobello is working diligently upon his subscription season of grand opera. He announces that subscription tickets will be on sale after March 3.

Herbert Mathews will leave the Grand Opera co. at Harry Greenwall's New Lyceum for the summer and announce *Tar and Tantar* as the first to be given. Edith Mason is the prima donna.

William H. Crane's co. was detained about two hours out of Savannah while en route to Jacksonville by a wreck. The members took advantage of the opportunity, and made an excursion some miles away upon a hand-car. Fishing, duck-shooting, etc. were engaged in, and a most pleasant time was had during the four hours of delay. ALF. FOWLER.

MINNEAPOLIS.

At the Grand Opera House Thomas W. Keene opened a week's engagement 11 in Richard 11, to a large and brilliant audience. Mr. Keene was suffering from a severe cold, which seriously marred an otherwise masterly performance of the title role. His support was very good. Mr. Hennig made an excellent impression as Richmond. Mr. Arden was a very acceptable Buckingham. The Elizabeth of Miss Desman was a strong personation. Lillian Lawrence was happily cast as Prince Edward as was also little Miss Black in the role of Duke of York. Richelieu, Hamlet, Cleopatra, Merchant of Venice remainder of the week. The New Boy 18-23.

At the Bijou Opera House Hanlon's *Pantasma* was presented 10 to good-sized audiences and was very cordially received. The piece abounds in handsome scenery and costumes and marvelous mechanical effects. The co. is a good one. George H. Adams, the McDonough Brothers, Elsie Irving and Blanche Sherwood deserve special mention. Old Glory 17-23.

The annual benefit of the Elks at the Lyceum Theatre 18 was a decided success, both artistically and pecuniarily. A programme of equal merit has rarely been given on like occasions.

Harry S. Alward, business manager of The New Boy, was in the city 18. Grace George leaves The New Boy co. at Duluth and returns to New York. Her part, that of Henry Bosch, will be assumed by Julie Kingsley during the engagement in this city.

Blanche Stockard, who made her professional debut in *Old Kentucky* during its last production here, is being treated for a severe throat trouble by local physicians.

Several professionals now in the city have kindly volunteered their services for the Associated Charities' benefit, which is to be given in the near future.

Manager Litt has made the following selections for the cast of his new play, *The War of Wealth*: Edgar L. Dawesport, Joseph Whitehead, W. F. Crosby, Ruth Carpenter, Mary Shaw, Louise Galloway and Annie McLaughlin. F. C. CAMPBELL.

PROVIDENCE.

Not Goodwin closed his brief but brilliant engagement at the Providence Opera House 9. A Gilded Fool, in *Missouri*, David Garrick and *Lead Me Five Shillings* comprised the repertoire, and the popular comedian was enthusiastically received. At every performance he was repeatedly called before the curtain. The supporting co. was admirable and included R. G. Wilson, Clarence E. Hob, William Ingersoll, Arthur Hoops, Minnie Dupree and Blanche Walsh. The theatre was dark 11-13 owing to the difficulties experienced by The Prodigal Daughter co., whose scenery was attached in Boston. For the rest of the week, beginning 14, we had *The Praying Show* with all its bright and entertaining novelties. Large audiences ruled. *The Girl I Left Behind* 18-23.

Charles Yale's Devil's Auction was enjoyed by audi-

ences that completely filled Keith's Opera House 11-16. Carl A. Haswin in *The Silver King* 18-23.

Reilly and Wood's Specialty co. attracted very large audiences at the Westminster Theatre 11-16, and presented a bright specialty and burlesque programme. City Club Burlesque co. 18-23.

At Trowbridge's Star Theatre Dan McCarthy, supported by Lou Ripley and a well-balanced co., presented *The Pride of Mayo* 11-13, and *The Rambler* from *Clare* 14-16 to good houses. Katherine Rober and her own co. in *A Heroine in Rags* 18-23. Miss Rober will be tendered a benefit 21, when *The Lady of Lyons* will be given.

I have been unable to find out just what the trouble has been regarding *The Prodigal Daughter* co. which was booked to appear at the Providence Opera House 11-13. The co. and horses arrived here Sunday (10) and apparently everything was all right, but at a late hour Monday I was informed that the scenery had been attached at the Bowdoin Square Theatre, Boston, and that no performance would be given that night. Tuesday came and still no scenery and it was announced that the co. would not appear at all. The members of the co. left 14 for Lynn and so did Treasurer Anderson, who went in the interests of Manager Morrow.

Manager Frank Howe, of Our Railroad Men co., was in town 11.

J. F. Kirke, formerly of Lothrop's Stock co., closed 9, and has signed to support J. J. Dowling in *Captain Herne*. Miss Viola Bancroft will be a member of this co. also.

Charles Guyer and Bonnie Goodwin, of Hanlon's *Superba* co., spent Sunday, 10, at their home in this city.

Business Manager Walter T. Floyd of The Silver King co., with whiskers à la "Biff" Hall, made me a call early in the week.

Ben Stern was here 14 in advance of *The Girl I Left Behind* Me.

Sousa's Band gave two concerts in Infantry Hall 14 to large and well-pleased audiences.

HOWARD C. RIPLEY.

LOUISVILLE.

At the Temple on 14 Julia Stuart presented Virginia. H. Grantan Donnelly's success. Elita Proctor Otis in *Oliver Twist* 18.

The Lilliputians in *Humpty Dumpty* Up to Date appeared at Macaulay's 11-13. Salvini 14-17.

At the Grand Opera House, Milton and Dollie Nobles in *From Sire to Son* to large business. Lillian Lewis in *Cleopatra* opens 18.

At the Avenue, Herbert Cawthorn in *A Cork Man*. A large co. of fan-shakers aid in making a pleasing bill. My Aunt Bridget 18.

Professor Al's Great Specialty co. proved a drawing card at the New Buckingham. The Rentz-Santley co. opens 18 for a week.

F. Hopkinson Smith will read selections from his works at Music Hall 14.

Sousa will give a concert at the Grand in March. Currie Duke, Louisville's young violinist, is a soloist in this organization, and that fact alone insures a large audience.

Business continues good at the Mid-Winter Circus at the National Park.

Colonel Ingersoll will deliver his lecture on "The Bible" 21 at Macaulay's.

The sale of seats for the concert to be given by Alfred Farland, under Daniel Quilp's management, is large. It will be given at Baldwin's Hall 22.

Wirt Willford has resigned as treasurer of the Grand and gone on the road with the Young Mrs. Winthrop co. in a business capacity. He is under engagement to Wagners and Kemper to go out next season as treasurer for the Louis James co. Mr. Willford will be succeeded at the Grand by his late assistant, Albert Werner.

CHARLES D. CLARKE.

INDIANAPOLIS.

Lillian Lewis opened to fairly good business at the Grand Opera House, presenting *Cleopatra* with special scenery, ballet and music and Living Pictures 11, 12. Oliver Twist 18-20.

Men and Women opened to fair business at English's Opera House 11-13. The Lilliputians 14-16; Francis Wilson 21-23.

The Trolley System opened to good business at the Park Theatre 11, with the acrobatic comedians, Garcello Brothers, as the stars, and was well received. Fabio Romani 14-16; Two Old Cronies 18-20; Ole Olson 21-23.

Irwin Brothers' Specialty co. opened to a large audience at the Empire Theatre 11, and gave one of the best vaudeville performances of the season. Each of the specialties was excellent, and the co. included such favorites as Carr and Jordan, the Two American Macs, Benetto and Gannon. Gus Hill's co. 18-23.

The continued cold weather has had its effect upon theatre attendance, which has fallen off considerably. Messrs. Dickson and Talbot have returned from their trip to the Bermudas.

George June is once more at his home here. The annual benefit of the Elks takes place on 20 at English's Opera House with the usual minstrel first part by the lodge and the olio afterwards, strengthened by visiting professionals.

At the Cyclorama Building The Society Circus, for "sevent charity" is under way, and at the hands of the "four hundred" is successful pecuniarily.

G. A. RECKER.

CHARLESTON.

Theatrical people who happened to be in this section last week doubtless found it hard to realize that they were in the "Sunny South." With the mercury down to 12° above zero, and the weather either raining or sleeting, things were not propitious for theatregoing.

Nevertheless, Mrs. Robinson in *The Henrietta* drew a good audience at advanced prices. With the exception of Mrs. Robinson, the support was inadequate.

Rose Coghlan was billed 12 in Oscar Wilde's play, *A Woman of No Importance*, but, owing to the indisposition of Fanny Denham Rouse, who is ill with laryngitis, it was necessary to change the bill to *Forget-Me-Not*. The attendance was good.

Among the coming attractions are Robert Mantell 15, 16; Field's Minstrels 20; Rhea 22; Tavery Grand Opera 23.

P. C. Farrell, the popular theatrical manager, is successfully piloting Col. Ingersoll on his lecture tour through the South.

The Charleston Elks will entertain Al. G. Field and his co. on 20.

R. M. SOLOMONS.

KANSAS CITY.

8 Bells drew large audiences at the Grand 10-16. *Cleopatra's Minstrels* 17-23.

Pawn Ticket was well presented at the Ninth Street 10-16. Amy Lee, P. J. Anderson and Frank Doane were all excellent. Business fair. The Fencing Master 17-23.

Wang comes to the Coates 14-16, and T. W. Keene 18-23.

The Apollo Club concert at the Auditorium 11 was largely attended and an artistic treat. The club sang splendidly. Professor Carl Busch conducted ably, and Alfred Hoffman, cellist, and Ludwig Blener, violinist, were fine.

McKee Rankin, booked for last week at the New Gillia, failed to arrive. Uncle Tom will be put on 18-22.

Manager M. H. Hudson had a private water tower and system at his country villa, but the pipes froze during the blizzard, and in thawing them out the entire water plant was burned down.

FRANK B. WILCOX.

NEW ORLEANS.

At the Grand Opera House last week the Tavery Grand English Opera co. did a fine business. Stuart Robinson 17-23.

William H. Crane in repertoire was at the Academy of Music, and, of course, did well. Rose Coghlan 17-23.

Mrs. Langtry played a week at the St. Charles Theatre to large and fashionable audiences. The Country Circus 17-23.

The French Opera House is still witnessing the performance of grand and comic opera.

Hagenbeck's Trained Animals will be here on Feb. 19 for a short season. Manager S. M. Hoffert is now here.

L. C. Q.

OMAHA.

Cleveland's Minstrels drew well at the Boyd 6 in spite of the weather. A very good performance rewarded those who braved the storm. The cold was so intense during the street parade that a number of the musicians' horns were frozen, necessitating the owners going into a convenient hotel to thaw out. Some of the Arabs marching in the procession took advantage of the

delay to stop at the Misfit to purchase another nickel's worth of clothes. I hear that *A Temperance Town* 7-9 was rather disappointing, though the attendance in the evening was good. *Trans. Ward* made quite a hit 10-12. Virginia Earle's *Mataga* is a close copy of Della Fox's though rather more refined. Marion Singer is an amusing Widow. Florence Drake is vocally good but lacking in stage presence. Albert Hart's Wang is certainly sufficiently energetic, and the chorus is strong and attractive. Off the Earth and Walker Whiteside 18-23.

Rusco and Swift's U. T. C. are playing a week's engagement at the Empire 10-18. Business fair.

JOHN R. RINGWALT.

ST. PAUL.

At the Metropolitan Opera House the American Travesty co. presented *Off the Earth*, with Eddie Foy as the star, 10-16, opening to a large attendance. The scenery, setting, electrical and mechanical effects were splendid, the girls were pretty, and wore rich costumes and danced gracefully; the music was catchy and pleasing, and specialties were introduced that made the performance an attractive entertainment throughout. Eddie Foy is very droll and amusing in the part of Cluster. His songs took well and were repeatedly encored. He is the central figure and the life of the co. Louise Montague in a pleasing vocal, and appeared to good advantage as Prince Charles. Lillian Hawthorne as Gavotte, Kate Uart as Queen Luna, and Sadie MacDonald met with noticeable favor. H. W. Tredenick was excellent in the role of Stag Party. The equilibrist, Sadi Alfarabi, does some marvelous work in his specialty act. Robert Hilliard in *The Nominee* 17-23; *The New Boy* 21-23.

At Litt's Grand Opera House, William A. Brady's naval comedy-drama *Old Glory* was presented by a good co. 10-16, opening to good houses. The play is replete in stirring situations and vigorous climaxes that were heartily applauded by the audience. James Horne was excellent as Robert Adams, the hero of the play, Mildred Holland was attractive and pleasing as May Harvey. John A. Coleman as J-remiah Flip and Louise Montrose as Milly Plummer were very clever in songs and dances and specialties. *A Green Goods Man* 17-23. The annual benefit of the St. Paul Press Club occurred at Litt's Grand Opera House on 8, matinee. The house was packed. The St. Paul Ideals, St. Paul Lodge of Elks, No. 30, gave a very creditable and commendable minstrel performance and an enjoyable entertainment. Some of the specialties were taking features and heartily applauded.

Thomas W. Keene's engagement at the Metropolitan drew good monetary results. Keene's Richelieu was greatly praised by all as a most finished piece of acting.

GEO. H. COLGRAVE.

BUFFALO.

Marie Jansen appeared at the Academy the first half of the week in *Delmonico's* at Six and Miss Dynamite, 11-13. Miss Dynamite had but one night and was not a startling success. E. H. Sothern occupied the latter half of the week (14-20) in repertoire, *A Way to Win a Woman*, Captain Lettman and The Highest Bidder. Mr. Sothern was greeted with magnificent houses. The Dazzler 18-21.

Otis Skinner opened at the Star Theatre in *His Grace de Grammont* 11-13. Mr. Skinner was greeted with hearty enthusiasm. The King's Jester and Merchant of Venice were presented the latter half of the week. Mr. Skinner and co. are now rehearsing *Romeo and Juliet*.

Thomas Q. Seabrooke Opera co. 18-21.

At the Lyceum Theatre Blue Jeans was booked for week of 11, but telegraph advices informed the managers of the theatre on Monday night that the co. was blocked in by the snowfall near Auburn, N. Y. On Tuesday evening the co. appeared and Blue Jeans proved to be a great favorite at the family theatre. The Ivy Leaf 18-23.

Weber and Field crowded the Court Street Theatre from pit to dome at every performance. The co. is first-class in every particular, and was the greatest money-maker of the season at the Court Street. Lottie Gilson, McIntyre and Heath, Falke and Semons were among the favorites. Weber and Field's new specialty in the bowling alley proved most laughable in this community on account of the frequent bowling contests.

Montgomery Irving, designating himself as Sandowe, was the closing feature of Shen's Music Hall during the week of 11. He made various statements to the audience concerning his strength, and challenged all comers. The Judges and Caine and Loman were added during the week. Fred McClellan has new songs, and continues a great favorite. Mr. Shen's new theatre is to be built during the summer, and will be a great addition to our city.

Discussion is still rife concerning the Sunday closing of our theatres. Mr. Robinson continues to keep open, and endeavors to comply with the letter and spirit of the law.

BRET HART.

MILWAUKEE.

Cleopatra was presented at the Davidson 10 by Lillian Lewis. The performance was not satisfactory, and gave the impression that the requirements of the piece were beyond the capabilities of both star and co. The introduction of living pictures after a Shakespearean play was a surprising innovation. Olga Netherlands began a week's engagement 11 in *Camille*, drawing a large and cultured audience, who received the Englishwoman very warmly. Her *Camille* is natural and excellently well acted. The co. selected to support her is one of exceptional strength. Maurice Barrymore as Armand received many hearty demonstrations.

The Ship of State, 10-13, did a fair business at the Academy, and will be followed next week by *The Galley Slave*.

Robert Hilliard was billed to open at the Bijou 10, but got snowbound in New York State and did not arrive until Tuesday, 12, after experiencing many hardships. The co. are all well, however, and promise to give as good a performance as though they had been living in Pullman sleepers and first-class hotel for the last week instead of a country tavern, where the bill-of-fare never changes.

Next week Richard Mansfield is to be at the Davidson and will produce *Arms and the Man* and *Napoleon Bonaparte*, both new to Milwaukee audiences.

Sol. Litt has spent the past week here, having come to attend the funeral of Mrs. Litt, mother of Manager Jacob Litt. Mr. S. Litt will leave for Philadelphia in a few weeks to be present at the opening of *The War of Wealth*, which co. he will remain with during the balance of the season.

E. T. McDONALD.

JERSEY CITY.

Shaft No. 2 was well presented at the Academy of Music 11-16 to fair business. Frank Losee, Marion Elmore and Mrs. W. G. Jones are the principals. J. F. McDonald introduces a neat and pleasing specialty. The mechanical and electrical effects are fine. The *Ensign* 18-22. *Donnelly and Girard* 23-March 2.

Manager Tom Dinkins offered a fine bill at the Bon Ton Theatre 11-16. The long list includes the Rogers Brothers, Patterson Brothers, Howard and Williams, Orville, Lewis and Mulick, Eddie Evans, the Higleys, Fanny St. Clair, Shane and Worden, Thomas J. Ripley, Frank G. Mack, Hazel Burt, Chevalier Jarrett's marionettes, and Ward Casfield. Business fair.

John Boyle is the new treasurer at the Bon Ton Theatre.

Two hundred members of the Royal Arcanum will attend the performance at the Academy of Music 28.

Manager Frank Henderson has booked The District Attorney for the Academy of Music.

J. Leslie Gossin has become a member of Jersey City Lodge of Elks.

George Ostrander, professionally known as George Earle, of this city, has retired from the stage. He is now employed by the Pennsylvania Railroad Co.

The Schubert Glee Club gave a fine concert at the Tabernacle 12. The soloists were Mrs. Carl Alves, contralto; Geraldine Morgan, violinist; Fischer Miller, tenor.

Alfred Lester Usher, of the Lawrence School of Acting, gave Shakespearean recitations 11 at Hasbrouck Hall with success.

WALTER C. SMITH.

GALVESTON.

The Fast Mail stopped at the Grand 5, and despite a heavy rainstorm attracted a fairly good house though top-heavy. The galleries were responsive to enthusiasm. The scenic effects were good, and the cast lent the necessary assistance. The advent of the Tavery Grand English Opera co. 6-9 resulted satisfactorily in every way. The audiences were large, discerning and duly appreciative. Il Trovatore, Carmen, Tanhauser and Cavalleria Rusticana constituted the programme offered. Shore Acres 11, 12 is the only attraction so far underlined for next week at the Grand.

The diminutive Guile captured first place in the esteem of the patrons of the Tavery engagement. The Carmen of Theda Barre was accounted the best ever presented here.

William Hamilton's rich basso and particularly distinct enunciation was a strong feature of his every appearance.

One of the most important factors tending to the success of the production was the truly excellent work of the superior orchestra carried by the organization.

C. N. RHODES.

SAN FRANCISCO.

SAN FRANCISCO, Feb. 12.

The second week of Warde and James' engagement at the Baldwin promises to equal their first in point of attendance. Last evening Francesca da Rimini was presented to a good house. Louis James' admirers have been disappointed much of late, as the popular actor has been confined to his hotel since last Wednesday with quite a severe attack of erysipelas, which has in a measure affected his eyes. For the rest of the week Richelieu, *The Lion's Mouth*, Henry IV., Othello, and Julius Caesar. On Monday night, Feb. 18, the co. will produce W. Greer Harrison's *Runnymede* at the California Theatre. A Gaiety Girl taking possession of the stage at the Baldwin.

Nellie McHenry opened at the California last evening to a well-filled auditorium in *A Night at the Circus*. The support given Miss McHenry could be improved.

The piece holds the stage for this week only.

The Alcazar did a good two weeks' business with an American Girl, the children's parts being the main attraction. Much credit is due Manager Howe for the stage-setting the production received. Last night *The Lights of London* was presented by the stock co., Miss Catharine Cogswell and George Osborne filling the principal roles very acceptably. Business promises well.

The Black Crook up to date is announced for Feb. 18.

The Orpheum played to large audiences all last week. At Morosco's Grand Inherited, with Maude Granger in the leading role, goes on for a second week by general request, the patrons of this house having given the piece good support during its first week. This will close Miss Granger's engagement at the Grand.

The Groves continued *The Private Secretary* and Joe's Girls at Stockwell's Theatre all the week. It was the intention to produce their latest effort, *The Battle of Cœur d'Alene*, on Thursday evening, but it was decided to give it more rehearsing, and it was accordingly produced last night. The play is founded on the Snake River massacre in the Cœur d'Alene region, and is of the usual border drama style. It was given a good setting, being particularly strong in tableaux.

The Tivoli continues Paola another week. On Feb. 18, Prince Methusalem.

Hermann plays the coast circuit before opening in Omaha on March 2.

The Metropolitan Musical Society will open the Auditorium for four weeks, giving concerts on Tuesday, Thursday, and Saturday evenings, and Wednesday afternoon, under the leadership of Fritz Scheel. Jay Rial is the manager, and prominent musical society gentlemen are behind the venture.

H. P. TAYLOR, JR.

DENVER.

The first costume play presented by the stock co. at the Broadway since the season began was *A Celebrated Case* week of 11-16 in which Messrs. Giffen and Neill's admirable co. appeared to especially good advantage. It was an innovation, too, which seemed to greatly please patrons. Every one was happily cast, and the old play was given with a spirit and vim strongly worthy of the appreciative attendance it received. 7-20-4 will be put on week of 18-23. It could not be made ready for earlier production.

A *Temperance Town* was at the Tabor 11-16. Marie Burroughs in *The Prodigal* and *Judah* 18-23.

Paul Kaswar by Eugene Robinson's co. was fairly well put on at the Curtis Street.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): J. C. Lewis presented "St. Plunkard" 11, and matinee and evening 12. Stuart Robinson 14 to a fair audience. **MONTGOMERY THEATRE** (S. E. Hirsch and Brother, managers): Rhea to good business matinee and evening 8. Two Old Crookes to a small audience 9. Lottie Collins presented "The Devil Bird" to a fair house 7. Tavery Grand Opera co. underlined. Owing to the severe cold and stormy weather attendance at the theatres was light last week.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Two Old Crookes 7; Robert Mantell 8; Rhea in "The Lady of Lyons" matinee and night 9. The Parisians 11; fair business.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Rhea 6; good business. Robert B. Mantell in "Monarchs" 7; full house. St. Plunkard 13; Fast Mail 15.

ANNISTON.—NOMLA STREET THEATRE (L. M. Burns, manager): House dark 4-9. St. Plunkard 16.

MOBILE.—THEATRE (J. Tannenbaum, manager): William H. Crane in "The Sena" to a very large and appreciative audience 9. This was the first appearance here of Mr. Crane for a number of years. He was warmly welcomed. The Troubadours with Lottie Collins as the Devilbird to a large and enthusiastic audience.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): "Willie" Two Old Crookes 6; very poor performance to light business. Pete Baker in two very pleasing performances of "Chris and Lena" to fair houses 9-11. Gertie's Minstrel 14; The Burglar 21; Louis De Leon 22, 23; St. Plunkard 24; Ellen Beach Yaw 25.

ITSM: While here Mr. Baker was entertained by many members of the Twickenham Club, and by his pleasing manner and talent made himself very popular in this city.

NEW DECATUR.—ECHO'S OPERA HOUSE (W. W. Wallace, manager): Pete Baker in "Chris and Lena" 8; small house. "Willie" Two Old Crookes 11. Owing to the continued inclemency of the weather the attendance was small.

ARKANSAS.

FT. SMITH.—GRAND OPERA HOUSE (S. C. Hunt, manager): "Nora Family in the Kodak" 5; fair house. St. Plunkard in "Our Country Cousin" 4; light business.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Nashville Students (colored) 4; light house. Kermis 6, 7; amateur entertainment of 250 performers, under direction of Mrs. Hattie McCall Travis (professionally); crowded houses. Dr. Alexander Hume and Kate Fox, spiritualistic exhibition, 10; fair house. Mrs. Gen. Tom Thump's co. of American Lilliputians 11, 12, and matinee. Our Country Cousin 14.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Brownies, local 7-9; Herthmann 12-16. **BURBANK THEATRE** (Fred A. Cooper, manager): Daly's stock co. in "A Night Off" 4-9; large business. The Galley Slave 10.

BERKELEY (Gustav Walker, manager): Business was good during the week, with Buntz, Budd, and Fliskey and Lydia Yeomans Titus as the principal attractions. **ITSM:** A professional matinee for the benefit of the Actors' Fund was held at the Burbank 7. Jeffreys Lewis, Daly's comedians, George Boniface and a host of talent made it a most successful affair. Samuel Freedman representing Herthmann is in town looking after the coming engagement.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Herthmann 15; Nellie McHenry 25.

REDLANDS.—ACADEMY OF MUSIC (E. A. Pardee, manager): Peyton Stock co. 14-9.

SAN JOSE.—AUDITORIUM (C. P. Hall, manager): James Ward co. to good houses two weeks ending 2. Herthmann 20.

STOCKTON.—YORKMITH THEATRE (Robert Barton, manager): The Mikado by local and professional talent to S. R. O. 4-8. **MENSA HALL** (A. M. Noble, manager): Scheel's Symphony soloists 13; big advance sale. **AVON THEATRE** (James Lent, manager): Frank Readick and good co. in popular plays 10-16 to fair business.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Second Grand Concert by Schlegel's Orchestra 8. Nellie McHenry in "A Night at the Circus" 20. **PROFESSOR'S THEATRE** (W. L. Wilkins, manager): Week of 4 stock co. in "Our Boys"; **ORIENTAL THEATRE** (Sam G. Mott, manager): Week of 4 Emancipator and on in repertoire, change of play each evening, opening in Sweet Briar.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The Amateurs in "Divorce" 6; good business. Marie Heath in "A Turkish Bath" 18.

ITSM: The bookings this season have been very light but with the exception of two attractions the receipts have been large.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Hopkins' Trans-Oceanic Star Specialty co. to fair business 2-4. The New Paul Kewitz 2-9.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Hopkins' Specialty co. 3; small house. Eugene Robinson's co. in "Paul Kewitz" to good business 9. **COLUMBIA THEATRE:** A Terrible Fix 10-16.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Dark 4-9.

LEADVILLE.—WINTON OPERA HOUSE (A. S. Weston, manager): Hopkins' Trans-Oceanic Star Specialty co. to good houses 7, 8.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): In Old Kentucky had a good-sized house 6, and gave a very satisfactory performance. Those clever comedians, Donnelly and Girard, in "The Rainmakers" did a good business despite the intense cold 8. Joseph Haworth in "Hamlet" had a fair-sized audience 9. Prince Pro Tem, a comic opera new to us, but with the stamp of Boston's approval, called out a big house and made a very good impression 11. Fred Lemmon and Josie Sadler as Tommy Tompkins and Wild Rose were very amusing. The Amazons 14; Mr. and Mrs. Kendall 16. **GRAND OPERA HOUSE** (G. B. Bunnell, manager): Charles H. Vale's Devil's Auction did a large business 7-9. Manager Bunnell 11-16; very strong vaudeville co. The opening night found the house filled from top to bottom.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Agnes Herndon appeared in "La Belle Marie" 7. Thatcher and Johnson's Minstrels, booked for 8, were snowed out in the Western part of the State and were obliged to cancel. Donnelly and Girard duplicated their hit 9 in "The Rainmakers." Le Mack and Tom Lewis aided materially in the fun-making. Joseph Haworth, with a good co., appeared as Hamlet 11, and received much praise for his conception of the part. Elsie Elshier in "Hazel Kirke" 12; good house. Evelyn Evans deserves special mention for his work as Dunstan Kirke. Lillian Kennedy 13; 14; the Kendals 15; Powers of Gold 16. The Passing Show 18.

ITSM: The high hat crusade has reached the Nutmeg legislature, a bill having been introduced the past week imposing a fine of \$25 on those who obstruct the view of a performance. The local Elks celebrated their twelfth anniversary 11 by a social and concert. Frank Weston, the Pittsburg Green of the Hazel Kirke co., justly rebuked some of the audience for scampering for the door before the final climax in the last act.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): Fanny Rice in "Nancy" 1; light house because of storm. A Trip to Chinatown, by a partly capable and partly mediocre co., to good houses 2. Standard's concluding lecture on "The Passion Play" 4 was the best of the series. Donnelly and Girard's "Rainmakers," with a clever co. was given to gratifyingly large business 7. Prince Pro Tem, with Fred Lemmon and Josie Sadler, had a small-sized blizzard to contend with 8, but did so well that a return date would mean a \$1,000 house. In Old Kentucky 9, by Lulu Tabor and a good cast, to big houses and unanimous satisfaction. Side Tracked 13; Gratiot's Musical Society (Frank Danforth, conductor) 15; Joseph Haworth in "Rosedale and Hamlet" 16; Sousa's Band 21; Augustin Daly's co. 22. **THE AUDITORIUM** (Belknap and Rowland, managers): The Field and Hanson Drawing Cards 1, 2 were clever and had good houses. Little Trixie, by May Smith Robbins, 4, 5. The Tornado with an efficient cast and clever mechanical effects, entertained large audiences 7-9 in spite of a blizzard. George L. Gregory's Humpty Dumpty 13-15; Peck's Bad Boy 16; The

Captain's Mate 18, 20; Reilly and Wood Vandeville co. 21-23.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): The Gondoliers, by local talent, drew large and well-pleased audiences 7-9. The performance, under the direction of Mr. and Mrs. Harrie Disney, was a particularly smooth and brilliant one, and some of the work done by the principals would have done credit to a professional co. The chorus was large and well trained, and their singing and dancing were delightfully spirited. The orchestra, under the leadership of Ernest Felix Potter, was admirable, and taken altogether it was the finest amateur performance ever given in Norwich. Joseph Haworth in "Rosedale" 13, Prince Pro Tem 15. **BAKED OPERA HOUSE** (A. H. Harris, manager): Dark.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (J. M. Hoyt, manager): Prince Pro Tem 8; good house.

MIDDLETOWN.—TAN MIDDLESEX (Middlesex Assurance Co., managers): A Trip to Chinatown 11; fair business. With the exception of Sara Madden as the widow, the cast was not up to expectations. Joe Ott in "The Star Gazer," return date, 23; Sol Smith Russell 26.

DERBY.—STERLING OPERA HOUSE (L. M. Ungerer, manager): Jay Circus 12; good business.

WATERBURY.—JACOBS OPERA HOUSE: The Waite Comedy co. closed a most successful two weeks' engagement 9. Joseph Haworth, with a good supporting co., appeared in "Rosedale" 12. A large audience thoroughly enjoyed the production. **PARLOR OPERA HOUSE:** A first-class vaudeville entertainment is being given nightly to large audiences.

DANBURY.—OPERA HOUSE (F. Allan Shear, manager): In Old Kentucky played a fair house 12. A Jay Circus 14; From Sire to Son 20; Keller 21.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): North and South, by local talent, 12, 13; good houses. **ITSM:** Agnes Herndon co. arrived in this city late on the evening of 8, and owing to the blizzard decided not to play.

NEW BRITAIN.—RUSSWIN LYCHUM (Gilbert and Lynch, managers): Thatcher and Johnson's Minstrels gave an enjoyable performance to a good house 9. Prince Pro Tem, to immense business 12. The Amazons 15; Sousa's Band 20, matinee. **OPERA HOUSE** (J. W. Ringrose, manager): House dark 11-15.

STANFORD.—GRAND OPERA HOUSE (Brown Brothers, managers): Prince Pro Tem 9; fair house. A Jay Circus 12; small house.

NEW LONDON.—LYCHUM THEATRE (Ira W. Jackson, manager): A Trip to Chinatown 9; light business. The Gondoliers (amateur) by the Norwich Glee Club 11; full house. The Amazons played a large audience 13. Prince Pro Tem 16; Sol Smith Russell 19; The Passing Show 20; The Cotton King March 4. The Amazons 13; Prince Pro Tem 16.

PUTNAM.—OPERA HOUSE: Sousa's Band was greeted by a very good house at their afternoon concert 9, notwithstanding the fact that they struck the blizzard, and they literally took their audience by storm.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Morris' Empire City Stars 7 (stormy); good house.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Joseph Haworth in "Rosedale" 7; good house. A Trip to Chinatown 12; fair business. Prince Pro Tem 14; Ward and Vokes 21; Keller 23.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): Fanny Rice 11; good business. True Irish Hearts 15, 16; Keller 18; The Amazons 27; Aborn Opera co. March 6-12.

FLORIDA.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Al. G. Field's Minstrels to S. R. O. 7. Hugo and W. C. Coup's horse and dog show 8, 9. Ellen Beach Yaw 19.

LEESBURG.—MATT'S OPERA HOUSE (G. C. Warner, manager): Coup's Trained Animals 6, 7; splendid houses. **ARMORY MUSIC HALL:** Marie Louise Bailey, pianoforte recital 11; small audience owing to inclement weather. Miss Bailey showed ability as a pianist, and was generously applauded throughout her performance.

JACKSONVILLE.—PARK OPERA HOUSE (Geo. V. Burbridge, manager): William H. Crane in "The Senator" 5; packed house and enthusiastic audience. Al. G. Field's Minstrels gave excellent performances 8 and 9 to fair business. Colonel Ingersoll lectured to large house on the "Liberty of Man, Woman and Child" 10. Stuart Robinson 12; Lottie Collins 14.

TAMPA.—CASINO (W. D. Lewis, manager): Al. G. Field's Minstrels 6; full house. Mary Louise Bailey, piano recital, 8; fair house.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Robert Mantell in "Monarchs" 5; large and very appreciative audience. Rhea in "The New Magdalen" 8; owing to severe weather played to a small house. Lincoln J. Carter's Fast Mail 11; Rose Coghlan 16.

GEORGIA.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Sol Smith Russell in "A Poet's Relation and Peaceful Valley" to good business 2. William H. Crane in "The Senator" 4; well-pleased audience.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Robert Mantell in "Monarchs" 13; Al. G. Field's Minstrels 14. Robert Mantell will have a large business at advanced prices.

ROME.—NIVIN'S OPERA HOUSE (James B. Nevlin, manager): Prof. E. C. Everitt, hypnotist, gave good performances 4-9 to poor business, owing to bad weather. Col. Ingersoll 14; Rhea 15.

BRUNSWICK.—L'ARABIAN OPERA HOUSE (Frank A. Dunn, manager): Ellen Beach Yaw 14.

COLUMBUS.—SPRINGER'S OPERA HOUSE: The Mabel Paige co. appeared 4-9 presenting their repertoire, embracing "The Other Girl," "La Belle Marguerite," "The Little Egyptian," "Daphne," "The Dancing Statue," "A Spanish Romance," "Little Miss Mischief," all to fair-sized and well-pleased audiences.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Stuart Robinson, matinee and night 5, in "The Henrietta and Leap Year" to good business. Col. Robert Ingersoll 7; fair house. Rose Coghlan left New York Sunday, did not arrive until 7:45 Monday night, delayed by the storm, but nevertheless the curtain rung up at 8:30, and A Woman of No Importance was cleverly presented. John L. Sullivan 18; Baldwin-Rogers co. 19-21.

IDAHO.

BOISE CITY.—CALDWELL OPERA HOUSE (Dr. Isham, manager): The Katie Putnam co. opened this new house under a \$500 guarantee on Jan. 20; gross receipts, \$500. **COLUMBIAN THEATRE** (J. A. Finney, manager): Katie Putnam 2-4. Miss Putnam is a general favorite with our theatregoers.

ILLINOIS.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Bob Fitzsimmons Specialty co. 4; Black Crook 7; both to good houses. It was the coldest night in years here. Home Minstrels 9, by local talent for charity to a large house. The Span of Life 13; The Passing Show 14; A Railroad Ticket 15. **ITSM:** Byrne Brothers' 8 Bells co. were detained here from 2 to 5 on account of a broken draw-bar on their special car. The Illinois Central Railroad refused to haul the car and it was repaired here. The co. attended the Fitzsimmons performance while here.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Woodward Theatre co. 4-9; fair business. War Song and Concert 11, 12, benefit Ladies' Aid Society and City Hospital; crowded houses. Black Crook 23; 1492-25; Robin Hood Opera co. 25; Uncle Josh Spruceby 26.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): University of Illinois Glee Club 11; large audience.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Bob Fitzsimmons 5; light house. Whitney Opera co. in "The Fencing Master" played a fair-sized audience 7. Black Crook 8; good business. Span of Life 11; fair house.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Uncle Josh Spruceby 6; fair house. Mozart Symphony Concert co. 12; small house. Annie May Abbott 13, 14; Alabama 15.

CHARPAIN.—WALKER OPERA HOUSE (J. W. Muliken, manager): A Railroad Ticket 11, by the time here; good business. De Forest and his wife, with A Railroad Ticket co., gave a charming piece of specialty work which delighted the audience. Barney Reynolds,

monologist, and as Clasher, was highly satisfactory. Co. good throughout.

DIXON.—DIXON OPERA HOUSE (F. A. Truman, manager): Gloria 5; fair performance; very poor house on account of very cold weather.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodyard and Cumpson, managers): Van Dyke Comedy co. 7-9 in repertoire at popular prices to fair business. The Derby Mascot 11; good business and a pleased audience. Lincoln Day Memorial, auspices G. A. R. 12; S. R. O. in Old Kentucky and 8 Bells underlined.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): 8 Bells delighted a fair-sized audience 5. Alabama 8; good business; audience highly delighted. **ITSM:** The boycott declared against this house by the Catholic church some eighteen months ago, because the managers leased the house to an anti-Catholic lecturer, has now been declared off since the change in management. The J. L. and St. L. Railroad now runs their trains over their line whenever a first-class attraction plays here. This has quite an appreciable effect upon the size of the audiences.

CLINTON.—RENNICK OPERA HOUSE (John R. Arthur, manager): Annie May Abbott, the little electric magnet 8, 9 to poor business.

JOLIET.—OPERA HOUSE (William H. Hulshizer, manager): Jane I. fair house. Murphy and Canfield in "Alimony" 4; poor house. Span of Life 15; the Gormans 20.

LITCHFIELD.—RHODES OPERA HOUSE (Hugh Hall, manager): House dark 4-9.

STREATOR.—PLUM OPERA HOUSE (J. E. Williams, manager): Canfield and Murphy in "Alimony" 5; fair business. The abilities of the stars overbalanced the merits of the play.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): James Reilly 4; poor house. Charley's Aunt 7; big house. Span of Life 8; fair house. Holden Comedy co. 11-16; Gorman Brothers 18; Men and Women 19; Passing Show 22; Clay Clement in "The New Dominion" 23; Woodward Theatre co. March 4-9. **OPERA HOUSE** (F. R. Kirch, manager): Van Dyke and Eaton co. to fair houses 4-4.

CARDONDALE.—OPERA HOUSE (R. Lynn Minton, manager): Mozart Symphony Club 9; large and appreciative audience.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heiny, manager): Black Crook 6; good performance, but on account of blizzard had only a fair attendance. Bob Fitzsimmons's Vaudeville co. 7 to light business. During the performance Fitzsimmons and Jerry Shuckrow, a local middle-weight, sparring three rounds. Marie Jensen in "Belmonte" at Six 9.

KANKAKEE.—ARCADIA OPERA HOUSE (Harry J. Steinberg, manager): Owing to failure of James A. Reilly in reaching here and the cancelling on account of closing of season of Sadie Hanson the Arcade was dark last week. Frohman's Men and Women 15; the Gorman's 21.

STERLING.—ACADEMY OF MUSIC (Garland Gaden, manager): House dark 3-9.

PONTIAC.—FOLKS' OPERA HOUSE (Richard Folks, manager): Local entertainment 11-23.

PRINCETON.—APOLLO OPERA HOUSE (C. Cushing, manager): Micali, magician, 7; small house; poor performance. Uncle Josh Spruceby 14.

MATTOON.—DOLK OPERA HOUSE (Charles Hogue, manager): House dark 4-9.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Mook, manager): The Carner Comedy co. to rather poor business week ending 9, owing no doubt to extreme cold weather. Satisfactory performances. Jane Combs 15.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): On account of the snow blockade last week Byrne Brothers failed to reach the city in time to appear on 7 in 8 Bells. Pawn Ticket 20-9; good business; fair performance. Alabama 12; Black Crook 14; Fencing Master 16.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The Reno and Ford co. in Joshua Simpkins to light business 7, owing to extreme cold weather. A Cork Man was presented to a good house 9. Davis' U. T. C. 12; Two Old Crookes 18. **ITSM:** George Jackson, co. of the Joshua Simpkins co., injured his foot at Elizabethtown, Ky., but was able to assume his duties when here.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): The Galley Slave played a small house 5; deserved better patronage. G. Harris Eldon in "Rip Van Winkle" 11; satisfactory performance to a fair house. Julia Stuart in Virginia 13; Stowe's U. T. C. 23; Fabio Romani 24. **ITSM:** John W. Stephens was here 5 in the interest of the Rip Van Winkle co., and spent a few hours with your correspondent. J. P. Fagan will be in advance of the Franklin co. again this season.

FORT WAYNE.—MASONIC TEMPLE (Studer and Smith, managers): Herbert Cawthorn in A Cork Man played a small audience 4. Passing Show 6; good houses and excellent performance. Hallen and Hart in "Later On" 7; fair business. Lost Paradise, billed here for 8, was compelled to cancel date, as the co. was snowed out of Pittsburgh. There was a large advance sale.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Black Crook played a good house 11.

LA FAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinnis, manager): Black Crook 5; fair house. The Passing Show was favorably received 7. Lost Paradise 9; Jane I. fair houses. Charity Ball 14.

EVANSVILLE.—GRAND (King Cobbs, manager): The Country Circus 11; good house. Wang 22. **PEOPLES** (T. J. Groves, manager): The Robinson Opera co. in repertoire drew very fair houses 3-8, inclusive. The co. is very good. U. T. C. played 9, matinee and night, to fair houses. Frohman's Men and Women 10; packed house. Herbert Cawthorn in A Cork Man 17.

TERRE HAUTE.—NAVY'S OPERA HOUSE (Robert L. Hayman, manager): A Gaiety Girl drew well 6. Rents-Santley Burlesque co. 9; fair house. The Passing Show made its final appearance to a good house 11.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): My Aunt Bridget 5; small house. A Kentucky Girl 7; good house.

MADISON.—GRAND OPERA HOUSE (F. E. De Leste, manager): Performance for benefit of K. of P. Lodges 7, 8 to the capacity of the house. Gladys Wallis 11; good house. Culhane's Minstrels 15; Coon Hollow 25; Fabio Romani March 1.

ALEXANDRIA.—OPERA HOUSE (W. A. Hughes, manager): Kentucky Girl 4; performance good; audience fair. G. Harris Eldon as Rip Van Winkle 6; performance excellent. Andrews' Opera co. in Farka 7; advance sale good.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): Sadie Hanson in A Kentucky Girl to a small but appreciative audience 5. Ezra Kendall in A Pair of Kids 8; good house. Michael Erle, by home talent, to a packed house 7. Ole Olson 20; 3 G's 21, local.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): Across the Potomac 4; light house; performance fair.

CONNEERSVILLE.—ANDRE THEATRE (D. W. Andre, manager): G. Harris Eldon in Rip Van Winkle 8; small audience, owing to the very cold weather. Stowe and Co.'s U. T. C. 18; Fabio Romani 25.

WASHINGTON.—OPERA HOUSE (Hortall Brothers, managers): House dark week of 4-9. Gladys Wallis in A Girl's Way 13; Ezra Kendall in A Pair of Kids 15.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Dark 11-16.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Bronson Howard's charming comedy, Young Mrs. Winthrop, 6; excellent performance; light business. Jane 9; fair house. New York Philharmonic Club played a small audience 11. Weather being very cold for the past two weeks has caused light business. Fabio Romani 14; Hallen and Hart in "Later On" 16; Lyceum Dramatic co. 19-23; Bartholomew's Equine Paradox 24-March 2; Murphy and Canfield in "Alimony" 7, return date.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): J. H. Roche, the hypnotist, opened 11 for a week, and was greeted by a crowded house. His tests were excellent, and big business for the rest of the week is assured.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Disregarding the extreme cold weather, a fair-sized audience greeted A Cork Man 8; good performance, with up-to-date specialties. New Dominion 13; Fabio Romani 27; Ovide Musin March 11.

RICHMOND.—GRAND OPERA HOUSE (Frank McGibney, manager): A Cork Man 6; Rip Van Winkle 7; A Pair of Kids 9; all to fair business. Stowe's U. T. C. 16.

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will cure a stubborn cough when all the ordinary cough remedies have failed. Try it for yourself. We are putting up a fifty-cent size chiefly for that purpose. A cough is usually the telltale of a weakened physical condition. Correct that condition by the use of a proper remedy and the cough will soon disappear.

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PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Rents-Santley Burlesque co. 7; The Trolley System 9; fair business. Lillian Lewis 13; Pauline Hall 15.

PERU.—EMERICK'S OPERA HOUSE (S. B. Patterson, manager): Young Mrs. Winthrop 7; good business. Clay Clement 14; good advance sale.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Jane I. small house; stormy weather. Station U. T. C. co. 27.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): Sadie Hanson in A Kentucky Girl to a small but well pleased audience 6. Andrews' Opera co. delighted a large and fashionable house with Fra Diavolo 9; Jane I.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Charley's Aunt was presented to a packed house 11. 1492, 21. **GOOD'S OPERA HOUSE** (J. B. Toms, manager): The Lyceum Dramatic co. to good houses 11-16 at popular prices.

INDIAN TERRITORY.

MUS

in pretty quickly visiting attractions for the next few weeks are likely to encounter poor business, for few people care to sit in a theatre and shiver through a performance with their overcoats on, while every performer on the stage is also shivering and "gagging" the performance on the subject of the weather. Vernon Jarbeau in Starlight 11, 12.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): Eugene Robinson's New Paul Kaurar co. 4; large and highly appreciative audience. J. Harvey Cook as Paul Kaurar and Esther Lyons as Diane were especially good. Everybody was highly pleased with the entire co. J. K. Emmet underlined.

EMPHIS.—GRAND OPERA HOUSE (T. B. Myers, manager): J. K. Emmet 15.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): J. K. Emmet 15.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): J. K. Emmet in Fritz in a Mad House 4, supported by a good co. to a fair house. Audience well pleased.

PARSONS.—EDWARDS OPERA HOUSE (Johnson and Steele, managers): J. K. Emmet in Fritz in a Mad House 14.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): J. K. Emmet presented Fritz in a Mad House 9 to a packed house. The entire audience was well pleased. Noss Jolity co. 12.

WICHITA.—CRAWFORD'S OPERA HOUSE (George E. Bowen, manager): Paul Kaurar 3; good performance and good business.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): J. K. Emmet in Fritz in a Mad House 4; fair house on account of the cold weather. A Green Goods Man 10.

CHARD.—HARTNER OPERA HOUSE (H. E. Hertner, manager): Blind Boone Concert co. to a well-pleased and crowded house 9.

WELLINGTON.—AUDITORIUM (Charles J. Humphrey, manager): Russell H. Conwell lectured on "Acres of Diamonds" 3; packed house; highly-pleased and appreciative audience. Wood's Opera House (A. A. Black, manager): J. K. Emmet 15. Trains: Notwithstanding intense cold weather people came from surrounding towns to hear Mr. Conwell's lecture and felt well paid for coming. Should Mr. Conwell return here next year he is sure of a warm reception.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Bunch of Keys 6; performance fair; Flag of Truce 11; performance poor; both to meagre monetary returns. Robert Downing 18. Trains: Milton Nobles and co. were billed here 8, 9, but owing to the illness of Mrs. Nobles they did not give a performance.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Marie Jensen, with an excellent supporting co., presented Delmonico's at Six 7; fair-sized audience. A severe blizzard kept many away. Davis' U. T. C. 11; S. R. O.; receipts \$300; performance satisfactory. A Cork Man 18; The Fruit of His Folly (local) 22; Limited Mail 23; Coon Hollow 23. COURT HOUSE AUDITORIUM: Schumann Quartette 21.

ASHLAND.—THE ASHLAND (B. F. Ellsbury, manager): A Bunch of Keys 8; small business, owing to a blizzard. Gordon and Wells 11-16.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Pete Baker in Chris and Lena 9; Clay Clement in The New Dominion 11; both gave excellent performances, but owing to the inclemency of the weather they were received by only fair-sized audiences. Two Old Cronies 18; Lost in New York 19; Gorton's Minstrels 22. Trains: Potter Brothers have rearranged the stage so that now all scenery can be used.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Milton Nobles 7; very small house. Alexander Salvini 12; fair business. Robert Downing 18.

MIDWAY.—OPERA HOUSE (Frank W. Nason, manager): House dark 11-16.

DANVILLE.—OPERA HOUSE (J. M. Collins, manager): Bunch of Keys 4; fine business; splendid performance. New Dominion 12.

MAYSVILLE.—WASHINGTON OPERA HOUSE (E. L. Kincaid, manager): Humpty Dumpty 4; fair house. A Flag of Truce 14; Davis' U. T. C. 14.

PADUCAN.—MORTON OPERA HOUSE (Fletcher Terrell, manager): Clay Clement in New Dominion 4; fair business. Hamibal A. Williams, Shakespearean reader, 12.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Aunt Sally 12; Shore Acres 23; Ovide Musin 1; Wang March 4; Frank Jones 6.

MONROE.—TAMMACK (R. L. Phroft, manager): House dark week ending 9.

MAINE.

PORTLAND.—LOTHROP'S THEATRE (Charles C. Tuckebury, manager): The Willbur Opera co. in Black Hamar 11, Fra Diavolo and Boccaccio 12. Nell Gwynne and Merry War 13, Dorothy and Bohemian Girl 14 to large and appreciative audiences. Living pictures accompany each performance. Hands Across the Sea underlined.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): The Cotton King 3, 9; large and enthusiastic houses. Hands Across the Sea 12; Friend Fritz 13; The Bubb Comedy co. 10, 23.

BATH.—COLUMBIA THEATRE (Frank A. Owen, manager): The Frankie Carpenter co. 5-9 in repertoire at popular prices to small business. Manola-Mason pleased a fair house in Friend Fritz 12.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): The Cotton King 3-7; big business. The Bubb Comedy co. 11-16.

WELLSVILLE.—OPERA HOUSE (F. E. Cottrell, manager): House dark 11-16.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Puttner, manager): Robert Downing, who was billed for 9 failed to appear, being snowed out at Strawburg, Va. James R. Mackie's Grimes' Cellar Door co. was well received by a large audience 12.

FREDERICK.—CITY OPERA HOUSE (F. B. Rhodes, manager): Grimes' Cellar Door 11; light business. Al. G. Field's Minstrels March 1.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager): The Burglar 7; excellent performance to a fair house against a heavy snowstorm. Hi Henry's Minstrels 13.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): House dark 6-13. Robert Downing was to have presented The Gladiator 9 but was snowed out at Hagerstown.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Pay Brothers and Howford, managers): Keller gave his usual delightful entertainment to a large and well-pleased audience 6. Ward and Vokes in A Run on the Bank amused a large top-heavy house 7. Walter Sanford's co. presented The Power of Gold to fair houses 8, 9 and minster. The American Orchestra and Military Band, local, gave an enjoyable concert 10 to an appreciative audience of good size. Emil Borjes was director. Roscoe McDaniell, T. F. Malloy and Dr. Rix were the soloists. The Passing Show 13; Thatcher and Johnson's Minstrels 15; Sousa's Band 16. MUSIC HALL (Thomas and Watson, managers): The stock co. in The Plunger week of 4 to good business. Burke's Mirror of Ireland 10 to a fair house. This ends the stock co. season, some of whom remained and joined the Middleton-Tucker co., which opened 11 for a four weeks' engagement in repertoire, after which the house returns to combinations. Trains: The Durward Lely concert drew a small audience 6. Manager Aubert J. Fay is in New York on business. The Opera House was granted its license 12. The petition of Harry C. Church, a Boston man, for a license for the Bijou Theatre was granted 12, with these restrictions: No indecent posters shall be used, nothing objectionable shall be said or done during performance, that they do not use a band for outside advertising purposes, and only slack wire performers may appear in tight. Past Excellent Ruler Frank M. Merrill, of Lowell & P. O. of Elks, was elected Department Commander Patriarch Militant, I. O. O. F., with rank of brigadier general.

WESTFIELD.—THE OPERA HOUSE (A. H. Farrows, manager): A Trip to Chinatown 8 was badly handicapped by the blizzard. The co. arrived just in

time to go upon the stage after being snowed up for some ten hours. George Thatcher and Carroll Johnson's Minstrels 12; fair house. Trains: Mrs. Tom Hanlon Cluzetti, of A Trip to Chinatown co., was obliged to remain at the Park Square Hotel until last evening, when she went to Williamstown to join her co. Her husband, Jules Cluzetti, came from New York Saturday and remained until her departure. Mrs. Cluzetti is a niece of the Hanlon Brothers.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): A Trip to Chinatown did a fair business 7. Return engagement of Joe Ott in The Star Gazer pleased a large audience 11. The Silver King 13; Howard Stock co. 18-23. Trains: Agnes Herndon in Married Not Mated failed to appear at the Academy 9 on account of the storm. Manager Burbank spent a few days out of town on business last week.

WORCESTER.—THEATRE (J. F. Rock, manager): Superbia did a good business 7-9 and minster. The Amazons 11; fair business. FRONT STREET OPERA HOUSE (George H. Bachelder, manager): Harry Montague's Burlesque co. in My Uncle from New York 6-9; good houses. The London Gaiety Girls, return engagement, 11-13; business good. LOTHROP'S OPERA HOUSE (Alf. J. Wilton, manager): Lillian Kennedy in She Couldn't Marry Three 6-9, crowded houses. May Smith Robbins in Little Tricix 11-13; big audiences.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Dan Daly 4. Elsie 11; Joe Ott 12; Thatcher and Johnson's Minstrels 13; all to good business. THE EMPIRE (Fred. Hall, manager): Howard Stock co. finished week of 4 to fair business. The Empire Comedians 11-13; poor houses. Trains: Manager Kendall is still confined to his room. He expects to be able to get about soon.

GLOUCESTER.—CITY HALL (Popular Amusement Co., managers): Manola-Mason co. in Friend Fritz 6; good house. CITY HALL (Metropolitan Club, managers): Captain Paul 8; large house. Harry Lindley co. 11-16 to fair business. WINTER HALL (W. H. Kelleher, manager): Charles Kenna, Morton and Revelle, Eddie La Barre, Mackin and Edwards, and Dale Armstrong 11-16.

CHelsea.—ACADEMY OF MUSIC (James B. Field, manager): Ward and Vokes, supported by a good co., gave an amusing performance of A Run on the Bank to a good house 11. Ullie Akerstrom 22; Manola-Mason co. 26; Joe Ott in The Star Gazer 28.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Eugene Vayse and Annie Lachume in concert 12; full house at high prices. Joe Ott in The Star Gazer 13 to a big house. Boston Tech. Glee Club 13; Carl Haswin in Silver King 14.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): The Second Mrs. Tanqueray 11; fair audience.

NORTH ADAMS.—WILSON OPERA HOUSE (Thomas Hanley, manager): Kennedy's Players in repertoire, with band and orchestra, to good business 11-16. COLUMBIA OPERA HOUSE (W. P. Meade, manager): Carl A. Haswin gave a finished performance of The Silver King 11, but lacked support. Manola-Mason co. in Friend Fritz March 15. THE BIJOU (William Henry, manager): Scanlon and Stevens' Vaudeville co. did well 11-16. Trains: One Hundred Thousand Rounds will be presented by the stage hands of the Columbia. The Elks Minster are meeting with success in the surrounding towns. Master Leo Fox, the phenomenal boy soprano of Albany, N. Y., met with great success at the concert of the local Typographical Union 13.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Captain Paul, minster, 11; small business; evening, large and highly pleased audience. CADRETT HALL (Second Corps Cadets, managers): Now and Then Club attraction, Apollo Quartette of Boston and Cadet Band of Salem to big business 11.

LYNN.—THEATRE (Dodge and Harrison, managers): Captain Paul 6, 7; light business. The Amazons 8, 9; fair business. The Passing Show 11; good business at advanced prices. The Prodigal Daughter 14, 15; George Thatcher and Carroll Johnson's Minstrels, minster, and evening 16. Wilbur Opera co. in a repertoire of popular operas 18-23 at popular prices. MUSIC HALL (C. E. Cook, manager): Peter Maher Athletic and Specialty co. 11-13; large audiences. Side Tracked 14-16.

AMESBURY.—OPERA HOUSE (Havden Brothers, managers): Johnstone Bennett in The Amazons pleased a fair audience 7. The Cotton King 20; A Trip to Chinatown 22; Manola-Mason co. 25.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Dan Daly, who appeared here 4, played a return date 12 again to good business.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Charles L. Davis as Alvin Joslin 4; light business.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Although arctic weather ruled during the week of 4-9 the Sawtelle Dramatic co. played to an average of fair business during the week. W. J. O'Hearn's Minstrels, locals, to large business 12. Mr. and Mrs. Kendal 13 in The Second Mrs. Tanqueray to a large audience at double prices. Professor Saml S. and Mrs. Baldwin 19-22; Symphony Orchestra 23. COLUMBIA THEATRE (H. C. Davis, manager): May Smith Robbins did a fair business 7-9 in Little Tricix. Dan 11-16; Reilly and Wood 19-23. RICH'S THEATRE (John P. Wild, manager): Field and Hanson's Drawing Cards to fair business 11-16. Gaiety and Bijou (L. B. Pike, manager): This theatre reopens 19 under the above management with a vaudeville co. Trains: Rich's Theatre, which had a stock co. 4-9 and played Our Railroad Men, gave up the experiment after one week.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Keller gave a very interesting performance to a large audience. PACE THEATRE (C. H. Prouty, manager): Leon and Everett's Burlesque co. did a good business 7-9. The Actors' Protective co. gave a good entertainment and opened to a large house 11. Trains: Manager Prouty furnished the talent for the Elks' Social Session 12.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Walter Sanford's Power of Gold 6, 7; poor business. Ward and Vokes in A Run on the Bank 8; pleasing performance; fair house. Keller gave a wonderful entertainment to a good-sized house 11. Casary and Lecher's Passing Show drew a large audience at advanced prices 12, and gave a delightful performance.

PITTSBURG.—WHITNEY OPERA HOUSE (George E. Sanderson, manager): Dan Daly in After the Ball 6; fair-sized audience. William Collier in One of the Boys 9; good business. Dan Daly, return, 4; Ward and Vokes 19; Joe Ott 20. Ward and Vokes entertained a large audience at the New Town Hall, Loomis-st., 12 under the management of Manager Sanderson.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Keller 7; large audience. Ward and Vokes 8; large house. Ullie Akerstrom 11-16; large houses; co. first-class.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Bishop's Colored Aggregation appeared to a small audience 4. W. J. Walsh's Irish Scenic Concert was given to a good house 10. Walter Sanford's Power of Gold drew a medium-sized audience 12; company excellent, performance highly satisfactory. Sousa's Concert Band 13; Trip to Chinatown 20; Pizarro 22. The Prodigal Daughter 23. BIJOU THEATRE (Charles E. Caswell, manager): The regular season opened 13 with a monster vaudeville bill including Christie and Pearl, Smith and Blanchard, the Great Mercer, Little Amelia, Frank Kennedy, Joe Bowers, May Armstrong, Manola-Mason Quartette, and Bart and Gilmore. Trains: Card Scranton, of the Power of Gold co., will have the honor of speaking the last words in any dramatic production on the stage of Niblo's Garden, New York, as after that engagement the house will close and the work of destroying and replacing it with a business bill will begin.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Alvin Joslin 7; poor performance to a good house. Dan Daly 9 in After the Ball to light business; supporting co. very weak. Thatcher and Johnson's Minstrels 11; good performance; the first part was the finest ever seen here. The Amazons 12, large house; fine performance. The Passing Show 19; Sol Smith Russell 20; Joe Ott 22; Bostonians 23. PARLOR THEATRE (H. B. Tucker, manager): These people appeared at this theatre 11-16; Webster and Conlan, the Marions, Dorothy Mitchell, Fernandez, and the Reed Bird Comedy co.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Keller mystified a large audience 7. Dan Daly in After the Ball 14.

MICHIGAN.

GRAND RAPIDS.—POWERS' OPERA HOUSE (W. H. Powers, manager): Powell the magician gave a very unique and clever entertainment 8, 9, before small audiences. Leavitt's Spider and Fly gave an entertainment inferior to that presented in previous seasons.

NOTICE

Owing to similarity in names of Theatres in opposite cities, I beg to announce that

"The Winning Triplets"

comprise the Three REPRESENTATIVE and EXCLUSIVELY first-class Theatres of THREE PROSPEROUS CITIES.

to fair business. Charley's Aunt 13; Alha Heywood 14; Robin Hood 21, 22; Young Mrs. Winthrop 23. GRAND OPERA HOUSE (O. Stair, manager): Bartly Campbell's Galley Slave 11-16; fair business. Wilson Day co. 18.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Bronson's Home Talent Minstrels 3; satisfactory business.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Charles Dickson in Inocg. 3; small house. Edgewood Folks 4; Spider and Fly 5; both to very poor business. Thomas Q. Seabrooke Opera co. 12; good advance sale. Charley's Aunt 13; Robin Hood Opera co. 14; Joe Murphy 20; Young Mrs. Winthrop 22.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Charles Dickson in Inocg. 3; fair house. Spider and Fly 4; large audience despite the severe storm. Alha Heywood 9 in Edgewood Folks to good business. Thomas Q. Seabrooke 11; Charley's Aunt 23.

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): Leavitt's Spider and Fly co. 7; good business. Thomas Q. Seabrooke in The Grand Vizier 8; large house. Receipts, \$600. Maud Powell Concert co. 11; Cross Roads of Life 12; Alha Heywood 14. Trains: Maud Powell and her mother, of the Maud Powell Concert co., have been resting for a week at the Stowell House, this city.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Muskegon Minstrels (home talent) displayed the S. R. O. sign 7. Spider and Fly co. gave a very pleasing production to a good house 12. Edgewood Folks 26; William Day 25.

FLINT.—MUSIC HALL (Rankin and Hibbard, managers): Ole Olsson 6; fair house. Alha Heywood in Edgewood Folks 11; sum house.

SAULT STE. MARIE.—SOO OPERA HOUSE (G. G. Scranton, manager): Charley's Aunt 7, 8; fair business.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Alha Heywood in Edgewood Folks and Down in Laginny as a curtain raiser, to a small but appreciative house 7.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): A Symphony in Black and White's minstrel entertainment by the society ladies of the city to S. R. O. 6, 7. Edward Collier in The Cross Roads of Life 11; small house. Joseph Murphy 19; Robin Hood 20; Alha Heywood 23. STAR THEATRE (Stevenson and Mead, managers): House dark 4-9.

ADRIAN.—CROSWELL'S OPERA HOUSE (Cook and King, managers): Robin Hood Opera co. (Barnabee and MacDonald, managers) 11; receipts, \$900. The Colonel and 1, 19.

GOLDWATER.—TIBBIT'S OPERA HOUSE (J. T. Jackson, manager): Robin Hood Opera co. 12; large house; audience well pleased. This was quite a society event, and was the occasion for several theatre parties from surrounding towns. Springer and Welby's Black Creek 23; Special Delivery 24.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Edgewood Folks to fair business 4, 5. The new Ole Olsson 7; medium house. Detroit Comedy Club in At Folly's Feet to a large house 9.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Lillian Lewis in Cleopatra 4; fair business. The New Boy 16.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Jane Coombs 6; very light house. Lost Paradise 20; The Girl I Left Behind Me 22; The New Boy 23.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjorn, manager): The New Boy 7; fair house; very good performance. McPherson's U. T. C. 8; small house; very poor performance. Richard Anderson 13; Barlow Brothers' Minstrels 19.

ROCHESTER.—GRAND OPERA HOUSE (H. T. Horton, manager): Jane Coombs 4; small house. Collins Family 8, the auspicious of P. L. their fair business. Wilson's Theatre co. 11-16; good prospects.

DULUTH.—TEMPLE OPERA (J. T. Condon, manager): James J. Corbett in Gentleman Jack to a big house 11. Barlow Brothers' Minstrels 14; Max O'Rell 21; Tom Karl Concert co. 22. LUCY THEATRE (L. N. Scott, manager): The New Boy 18; Rev. J. M. Baker lectures on "One Year in the Rebel Army" 19. On 21 the Bohemian Club will produce a three-act comedy entitled, The Doctors, by F. J. Chipman, of this city.

MISSOURI.

ST. JOSEPH.—THE TOOTLE THEATRE (C. W. Philey, manager): Hopkins' Specialty co. 12; Wang 13. CRAWFORD'S THEATRE (J. W. Halton, manager): Lewis Morrison's (Western) Faust co. appeared to good audiences 8, 9. Cleveland's Minstrels 12; Vernon Jarbeau 15, 16. FIRE: At 8:30 on the night of 10, while the Morrison Faust performance was in progress the Union Depot Hotel caught fire, and in an hour was totally destroyed. The Faust co. lost their personal effects and what they had worn at the theatre. The Union Depot Hotel has for the past nine years been headquarters for the profession. Major J. B. Laughlin, the landlord, is known to the entire profession. Mr. Vernon, advance agent for the Jarbeau co., was at the theatre, and had kept his pet dog locked up in his room, where the animal perished in the flames.

AURORA.—OPERA HOUSE (W. T. Branham, manager): House dark 4-9.

COLUMBIA.—HADDEN OPERA HOUSE (B. E. Haddon, manager): Alabama 4; good business. Charity entertainment 11; Lord Rooney co. 22; Eli Perkins 23.

FULTON.—NEW GRAND OPERA HOUSE (T. M. Bolton, manager): House dark 11-16. Rooney Comedy co. 20; Noss Jolity co. March 4.

HANNAH.—PARK OPERA HOUSE (Watson and Price, managers): Charley's Aunt 5; pleased a large audience. 6 bells 8; fair house. Black Crook 15.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schuchert, manager): The Spoons 4-8; the arctic wave kept many away. They put on two new plays written especially for Miss Allie, The Flower Girl and Egyptian Princess, and carry scenery for them.

CLINTON.—OPERA HOUSE (Branham and Piper, managers): Duncan Clark's Women Minstrels Jan. 20; large audience. Clinton Military Band, home talent, concert 8; very large audience. Blind Boone 25.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): House dark 24; Noss Jolity co. in Kodak 15. MINSTERS: J. W. Taylor, the new manager of the Butler Opera House, is a young man of fine business attainments, and popular with our people. We predict a successful career for Mr. Taylor as manager. He is now on his second term in the office of Circuit Clerk in our county, and is reliable in all business matters.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE (Joseph L. Craddock, manager): Dark 11-16.

TUPELO.—OPERA HOUSE: Bates Brothers' Humpty Dumpty 11; good house.

MONTANA.

GREAT FALLS.—OPERA HOUSE (W. E. Chamberlain, manager): Emily Banker to a \$600 house 4.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Lord Rooney 12; Katie Putnam March 4.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Our Flat to good business 4-4. Katie Putnam opens a week's engagement 11.

HELENA.—MING'S OPERA HOUSE (J. L. Ming, manager): Emily Banker in Our Flats 3; crowded house. Rooney Comedy co. 14.

ST. PAUL: METROPOLITAN OPERA HOUSE.

MINNEAPOLIS: GRAND OPERA HOUSE.

DULUTH: THE LYCEUM.

Sincerely yours,
L. N. SCOTT, Manager,
St. Paul, Minn.

NEBRASKA.

LINCOLN.—THE NEW LANSING (E. A. Church, manager): In spite of the stormiest evening of the Winter Hoyt's Temperance Town had a full house 6. Fitz and Webster 7 in A Breezy Time had a fair specialty co. and a rather small house. Cleveland's Minstrels gave a good performance to a large audience 9. Hopkins' Trans-Oceanic Vaudeville 11, and the Lincoln Light Infantry third annual minstrel 14, after which the house will be dark for a week, with the exception of one night occupied by the State University. Trains: FUNK (F. C. Zehrung, manager): Max O'Rell lectured on "Her Royal Highness, Woman" 11. Lewis Morrison's No. 2 co. in Faust 13, with Rosabel Morrison as Marguerite.

FALLS CITY.—GAILING OPERA HOUSE (Gran Shurtliff, manager): A Breezy Time 4; fair house. John Thomas Concert co. 9.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): A. B. Tremaine, with a semi-professional co., gave a minstrel entertainment for the benefit of the Fire Department 6. Lewis Morrison's Faust 11; fair house. Trains: Manager Usher has lost several good dates on account of cancellation of cos.

KEARNEY.—OPERA HOUSE (John J. Osborn, manager): Fitz and Webster in A Breezy Time played a good house 9. Paul Kaurar 19.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): The opera Zephra was produced 6-9 by local talent; crowded houses every evening.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Ullie Akerstrom 7-9; big houses. The Cotton King drew a very large house 12. Trains: I. Sheppard Smith, of the Ullie Akerstrom co., is an old Dover boy, and was greeted by his old friends while here.

PORTSMOUTH.—MUSIC HALL (J. O. Ayres, manager): Keller 9; good house. Amateurs, for charity, packed the house 13. Thatcher and Johnson's Minstrels 19.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): The Deacon, by local talent, 5 drew a good-sized audience. Captain Paul 13; large house; performance fair. Manola-Mason co. in Friend Fritz 19. In Old Kentucky 4; The Stowaway 12; The Maid and the Mandarin, an opera by the students of Phillips Exeter Academy, 15, 16. Trains: Gerrie Crawford is the guest of her sister, Mrs. Daniel Gilman. Three cos. in succession canceled, Archie Boyd in A Country Squire, Austin's Living Pictures, and Harry Lindley. All three were indebted to Manager Wingate for printing, but Harry Lindsay promptly remitted.

NASHUA.—THEATRE (A. H. Davis, manager): Captain Paul to good receipts minster and evening 9. Walter Sanford's Power of Gold to small receipts 11. Sousa's Band played a minster to large receipts 12.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Sousa's Band played an immense audience 12. Joe Ott in The Star Gazer 13; good advance sale. GORMAN'S THEATRE (Charles J. Gorman, manager

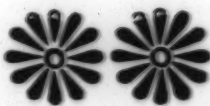
**STARRING
TOUR
Season '95-96**
MANAGEMENT
D. W. TRUSS & CO.

**THE
SWEET
SINGING
COMEDIAN,**

MR. ANDREW MACK

FROM PHILADELPHIA TIMES:

"Mr. Mack has a voice of wonderful sweetness and power. He reaches high C, and all his notes are as clear and ringing as a bell's. He has an advantage over many in the fact that he possesses a refined Irish brogue; or perhaps I can better express it by saying that he can at will assume the intonation and pronunciation of the typical Dublin Jackeen. Since the death of dear old John Collins, there has not been a representative of refined Irish comedy on the stage. If Mr. Mack shall fill this void he will be a welcome addition indeed to the dramatic firmament."—J. B. M.



Opening Season August 29

IN THE GREAT IRISH PLAY,

MYLES AROON

All communications regarding this attraction and the Great Operatic Success,

WANG,

Address D. W. TRUSS, 18 East 22d St., New York City.

HERE AND THERE.

What a clever imitation of Irving Edwin Stevens gives. The tones of the tragedian are reproduced in a remarkably artistic manner and the performance is a remarkable in the general acceptance of the term. Stevens also imitates Francis Wilson to the life, giving the quaint comedian's little steps and vocal peculiarities with great fidelity.

Fanny Davenport writes: "May I correct a fault found with me in Gismonda, for I am rather fond, and proud as well, of the 'wig' you find fault with. God was my wig-maker in this respect, and gave it a natural curl."

Peccavi! The Observer did not presume to say who put that hair on Miss Davenport's shapely head; but Gismonda is such a regal, stately, magnificent creature, and she is portrayed with such dignity by Miss Davenport, that the short, curly hair seemed incongruous. However, the actress should know best, and The Observer withdraws the mild suggestion conveyed in last week's paragraph.

A bold Boston writer regarding the spectacle of Aladdin, now playing in that city, says: "Yea, in truth, there is many a lad in and many a lass too." Three months for another offense of this kind.

On the programme of one of our prominent theatres appears the line, "After the First Act five days is supposed to elapse."

Olga Nethersole has taken the West by storm. By the way, the ending of The Transgressor has been changed and the final curtain now falls on the separation of Eric and Sylvia, although a "stray bit of dialogue indicates that the death of the first Mrs. Langley may soon release her husband and unite him to Sylvia." Comforting thought! The first Mrs. Langley and the first Mrs. Tanqueray would make an interesting pair.

Prince Ananias, although generally slated in the metropolis, is successful out of town. Thus do the rural critics rebuke New York. Before it left the Broadway, however, Prince Ananias was remodeled and "fixed up" until it was quite entertaining—certainly far superior to the general run of comic operas.

Here's a companion to The Usher's recent Gilbertian anecdote: "A few summers ago Gilbert and a few friends were rowing on the Thames, near Cookham. As they paddled along with the current some one in the boat said 'Look! what a pretty, bijou residence.' 'Yes,' said Gilbert, 'and here comes the she-few across the lawn, and that's the he-few over there under the trees.'"

The Sun recently contained a paragraph regarding the comparative number of plays presented by foreign and native actors. Irving Tree and the Kendals have "extraordinary" repertoires, so the Sun says, while "American actors, with the exception of Mr. Mansfield, do not seem to have energy or resources enough to present a series of dramas with completeness in the course of two or three weeks' time. Mr. Goodwin, for instance, plays one drama all the year round, and so do Mr. Drew, Mr. Sothorn, Mr. Crane, and other stars of their magnitude. Most of them would start back aghast at the idea of setting

forth six or eight plays in the course of a month's engagement in any one city."

While the actors mentioned generally present but one play during their New York engagements, still they sometimes produce more, and when on the road they run through quite an extensive repertoire, which is much harder work than changing the bill in town, as different scenery, costumes, properties, etc., have to be carried along.

For instance, during this season, Mr. Crane has played The Merry Wives of Windsor, The Pacific Mail, Brother John, The Senator, and His Wife's Father.

Mr. Sothorn has produced The Victoria Cross, Lord Chumley, and A Way to Win a Woman. Besides the last two Mr. Sothorn also gives Captain Lettarblair on the road.

Mr. Drew alternates The Bauble Shop with The Butterflies.

Mr. Goodwin has been seen this season in A Gilded Fool, In Mizoura, David Garrick, Gringoire, and Lend Me Five Shillings.

For week stands, or longer, the entire list is generally given, and when but two nights are played the bill is almost always changed.

Surely this is more than "one drama all the year round." THE OBSERVER.

PRINCE PRO TEM.

"The Prince Pro Tem. Opera company," said Charles S. Robbins, manager of the company to a MIRROR reporter, "has been playing to the best business of the season in New England, if I am to believe the local managers. I think this may be due to the fact that I have attempted to please the public as much by the performance as by the lithographs. Fred. Lennox in the title part and Josie Sadler as Wild Rosey have made hits wherever they have played. I am considering return dates all along the route."

"Nixon and Zimmerman and I are now discussing the scheme of putting Mr. Barnett's musical fantasy into one of their Philadelphia theatres in the Spring for an unlimited run. Mr. Lennox, it may be remembered, became a great favorite in that city last Summer when he originated the leading comedy role in Princess Bonnie."

"There is also a probability that the piece will be seen in New York within a month."

THE TRIPLETS DOOMING.

Manager Scott, of "The Winning Triplets," which comprises the Metropolitan Opera House, St. Paul, Grand Opera House, Minneapolis, and the Lyceum Theatre, Duluth, writes THE MIRROR that the business with his three theatres has been improving very much since the first of the year, and the prospects for an increase in business, the balance of the season is very bright indeed. The attractions to be presented at Mr. Scott's theatres the balance of this season are Thomas W. Keene, the American Travesty company in Off the Earth, Rice's 182, Robert Downing, The New Boy, Louise Beaudet Opera company, Hermann the Great, De Wolf Hopper Opera company, Alabama, Marie Jansen, Della Fox Opera company, Herne's Shore Acres, Aladdin, Jr., Marie Burroughs and the Bostonians. Time is filling rapidly for next season but there are still some open dates at these theatres which can be secured by addressing L. N. Scott at St. Paul.

SUPERFLUOUS HAIR. Moles, etc., permanently destroyed by electricity. Helen Parkinson, 36 West Twenty-second Street.

MESSRS. WILLIAMS AND MORRIS PART.

Frank Williams terminated the management a week ago of Felix Morris, and is in town. "The season," says Mr. Williams, "with few exceptions was by far better with us than last. We began Oct. 15, had some excellent dates, and en route played early December two weeks of the largest cities in Texas. It was Mr. Morris' first trip there. Mr. Morris made a profound impression."

"Mr. Morris will probably play in New York this season. Time has been pending at two houses, but under the circumstances I cannot say what Mr. Morris' movements will be. He is acting under my advice to close temporarily with the Brooklyn engagement, though he only recently concluded to do so. His work and travel have been hard, and the weather has been very taxing."

"I have most friendly feeling for Mr. Morris as an actor, whom I consider almost beyond comparison. I have made no plans yet."

HARRIGAN'S TO CLOSE FOR REPAIR.

Edward Harrigan's season in New York may close a little earlier than was expected, probably March 2. Said Manager Mart Hanley yesterday:

"We are now organizing a Spring tour in the important New England cities, but cannot say yet what date we shall start out. Anyhow we shall not produce any other play in New York this season. Our repertoire on the road will consist of Old Lavender and The Major. During our absence, Harrigan's Theatre will be thoroughly overhauled. It will be re-seated and entirely redecorated, and when that is done the house may be rented."

It is not improbable that Mr. Harrigan will change the name of his theatre, and so render it more suitable for combination purposes.

ANDREW MACK'S STARRING TOUR.

Next season Andrew Mack will star under the management of D. W. Truss and company, the managers of Wang, in the celebrated Irish play, Myles Aroon. Mr. Mack has remarkable gifts as a singer and actor, and in this piece he will have opportunity to display them to the best advantage. Mr. Truss will surround Mr. Mack with a fine company. The season will open on Aug. 29.

PITOU'S SANS GENE SEASON.

The season of Mr. Pitou's Madame Sans Gène company will close on May 4. The run at the Broadway, this city, will end on April 6, after which the company is booked at the Columbia, Brooklyn, for two weeks. The last two weeks will be played at the Broad Street Theatre, Philadelphia. The season of 1895-96 will begin at Cleveland on Sept. 30.

FORD'S THEATRE DAMAGES.

An amendment to the sundry civil bill has been reported in the United States Senate appropriating \$115,000 to pay the heirs of twenty-three persons who lost their lives as a result of the collapse of Ford's Theatre in Washington.

JAMES J. CORBETT HAS RECOVERED.

James J. Corbett was taken ill in Chicago last week, and jumped the Ohio one-night stands. Manager Brady told a MIRROR man yesterday that Mr. Corbett would appear in Philadelphia last (Monday) night.

THE PLAYERS' CLUB OF HUDSON.

On Tuesday and Wednesday evenings of last week, the Players' Club, Hudson, N. Y., gave an entertainment at the local Opera House, consisting of the following three one-act plays: A Cup of Tea, Richard's Play, and Lend Me Five Shillings. The ladies and gentlemen forming the club are conscientious workers and devoted to the interests of their association, and the plays were given with a dash and spirit that showed the earnestness which they put into their acting.

The success of the performances was largely due to the excellent stage-directionship of R. A. M. Deeley, who is untiring in his efforts to keep the association at the high standard of merit for which it has always been noted.

The performers included Stanley V. Southard, Henry W. Alden, James C. Rogerson, Jr., Martha E. Moffatt, R. A. M. Deeley, Florence S. Du Bois, Mrs. J. W. Gillette, Richard B. Aldcroft, Jr., J. Frank Chace and Mrs. O. H. Bradley.

The proceeds of the two evening performances were given to the City Hospital.

COMPANIES ABOUT TO CLOSE.

Agnes Herndon will close her season, it is said, on Feb. 23.

The Police Inspector company closed its season, it is reported, on Feb. 9.

John W. Dunne's Patti Rosa Comedy company will close temporarily next Saturday.

Harrigan's Theatre will close on March 2, and the company will go on the road.

PALMER AND KNOWLES IN BROOKLYN.

A. N. Palmer and Edwin Knowles have secured a five years' lease of the Park Theatre, Brooklyn, from June 1, next. The house will hereafter be known as Palmer's Park Theatre and will be run as a first-class combination theatre.

Colonel Sinn and his son, Walter Sinn, are to take charge of the new Montauk Theatre, which is being erected in Fulton Street, near Flatbush Avenue.

SEABROOKE'S GRAND VIZIER.

Thomas Q. Seabrooke has found another success in The Grand Vizier, comic opera by Fred. Gazel and Edgar Smith. The critics say that Mr. Seabrooke is funnier in this piece than in anything he has yet attempted. The dialogue of The Grand Vizier is said to be fresh, bright and original, and the situations are genuinely comic. Mr. Seabrooke has a capital company, and he is drawing large houses wherever he appears.

LEWIS MORRISON TAKES A REST.

Lewis Morrison, who was billed to play Faust at the New Grand Opera House, Pittsburg, last Tuesday night, was prevented from appearing, owing to a temporary indisposition. Mr. Morrison will take a two weeks' rest at Hot Springs, Ark., and then resume. The difficulty with the Pittsburg management has been amicably settled.

THE BALDWIN MAY CLOSE.

The Baldwin Theatre, San Francisco, may close for the balance of the season. Harry Mann said yesterday: "We have not yet decided on making this step, but it is possible that we may. I expect to know definitely in a few days."

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1890.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$1.00; Half-page, \$2.00; One page, \$4.00.
Professional cards, \$1.00 per line for three months.
Two lines ("display") professional cards, \$1.00 for three months; \$2.00 for six months; \$3.00 for one year.
Managers' Directory cards, \$1.00 per line for three months.
Reading notices (marked "R" or "F") 50 cents per line.
Charges for inserting portraits furnished on application.
Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.
The Mirror office is open and receives advertisements every Monday until 5 P. M.

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One year, \$12.00; six months, \$7.00; three months, \$4.00. Payable in advance. Single copies, 10 cents.
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Resolutions should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Material at the New York Post Office on Second Class Matter.

NEW YORK, FEBRUARY 23, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—THE DISTRICT ATTORNEY, 8 P. M.
ACADEMY OF MUSIC.—BOY OF THE HILL.
BROADWAY THEATRE.—MISS SANS GENE, 8 P. M.
DALY'S.—THE ORIENT EXPRESS, 8 P. M.
EMPIRE.—THE MASQUERADES, 8 P. M.
FOURTEENTH STREET.—CHARLIE, 8 P. M.
GRAND OPERA HOUSE.—HUMANITY, 8 P. M.
GARDEN.—LITTLE CHRISTOPHER, 8 P. M.
HERALD SQUARE.—ROB ROY, 8 P. M.
HARRISON'S.—THE MAJOR, 8 P. M.
KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
LYCEUM.—THE CASE OF REBELLIOUS SUSAN, 8 P. M.
NIBLO'S.—THE STILL ALARM, 8 P. M.
PALMER'S.—THE FATAL CARD, 8 P. M.
TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—DELLA FOX.
COLUMBIA.—SHERRANDON.
COL. SINN'S PARK THEATRE.—TRIP TO CHINATOWN.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

THE movement against the hats of women in the theatre has taken a new direction in St. Louis, where a prominent advocate of popular rights, HENRY JOST, the other evening refused to remove his hat in the theatre unless a woman who sat in front of him should also bare her head. The house officer paid no attention to the woman, but arrested JOST, who was fined four dollars in court. It is a pleasure to know that the politeness due to the gentler sex was not violated in this particular case, but it is also interesting to learn that JOST has appealed and will fight the case in the courts.

A CABLE the other day noted the appearance of PATTI at Nice, where, singing in La Traviata, the perennial vocalist "was recalled eleven times, and flowers were piled on the stage almost from wall to wall." After a few such pieces of news even the musical cognoscenti may clamor for yet another farewell to dear America from the diva. It is evident that European cities have all along lightly interpreted her valedictions.

Those preachers who are wont to rush into a condemnation of the theatre because of some extrinsic individual weakness have had time to note that nobody has yet thought to condemn the church because a clergyman tried to rob a bank in San Francisco in broad daylight the other day. If the average pulpiteer's condemnatory logic were logical, we might annually hold the French responsible for the vagaries at the French ball.

THE railroad strike in Brooklyn warped the popular idea as to the orderliness of that town; but when this disorder is followed by a gratuitous riot in a Brooklyn theatre, what are we to think of the future of a city named for the number of its churches?

UNDULY EXERCISED.

THE MIRROR believes that the managers of New York are unduly excited about the bill in the Legislature which assumes to be a measure to correct the evil of high hats in theatres and public places, but which, by its peculiar terms, is apparently nothing more or less than a "strike" at managers.

For years there have been in Albany a gang of freebooters—generally members of the "third house," although to make their strikes effective they have used venal members of the Legislature as tools—who have plied their business steadily without reference to the political complexion of the law-making body.

These persons have caused to be introduced bills threatening one or another moneyed interest, and in many cases they have frightened those interested into "contributions" as a consideration for withdrawing from further consideration such measures. In nine cases out of ten which have served to enrich these rascals, the bills never would have been permitted to pass by the honest members of the Legislature; and in ninety-nine cases out of a hundred, they would have been vetoed by any Governor within memory if the Legislature should have passed them.

The particular bill that now exercises managers could never on its merits pass the Legislature—unless that body is the most generally impetuous or the most significantly corrupt that has yet sat in the New Capitol—or gain the signature of Governor MORTON.

But if by any queer possibility it should pass, the managers who are expected to "see" those who have it in charge could secure its condemnation in the courts at a fraction of the expense that would be required to run the gauntlet of palms at Albany.

A FRENCH actor, who by some strange journalistic dispensation has been the object and subject of more space in a New York newspaper than the same newspaper in the course of a decade gives to the pronoun "I," although he has not acted here, has supplemented a peculiar criticism on the American drama made from a superficial view-point by a characterization of Niagara Falls and its region quite as original and pertinent as his dramatic comment. This Frenchman, who neither understands nor speaks English, comments on the elocution of American actors whom he has heard; and he calls the Niagara region "fairlyland." So much for understanding and conception.

IN a Sunday paper an unnamed dramatic teacher was made to declare in favor of the California young woman as "raw material" from which the actress is made, because of her breadth and originality, as against the prim miss of New England who will not rehearse on Sunday, the Southern girl, who is quick to learn yet languid, and the self-conscious New York young woman. All of which may make interesting reading for those who at the moment forget that dramatic genius, like other genius, has no locality. THE MIRROR believes that the actresses of the future live North, South, East and West, as do their brothers, the actors.

WOMEN connected with the Episcopal Church at San Bernardino, Cal., recently gave a dramatic entertainment for the benefit of their society. Other churches in that town denounced the coming event as immoral, and as a consequence there was a full house. It does not appear that there was anything immoral in the entertainment; but to one viewing the affair from a distance, it is quite evident that the members of other churches who criticised the event before it happened took upon themselves a duty that some confessedly worldly persons would have hesitated to assume.

THE Mail and Express advocates the project to provide roof-gardens on the river fronts for the poor, by roofing certain piers. The plan would no doubt add to the city's healthfulness, and it would not affect the roof-gardens where people pay for entertainment.

FOOTLIGHT FUN.

MAN'S AGE BY AMUSEMENTS.

BOY—Baseball.
YOUTH—Football.
MAN—French Ball.—Life.

WHAT HE DOES.

"What does the average advance agent do?"
"He travels ahead of the show, works the press, 'does up' the railroads, sits in the box-office and tells about the receipts at Kankakee, and wires the manager to forward his salary to the next stand."—Detroit Free Press.

ON THE ROAD.

FIRST ACTOR—"There ought to be a souvenir performance to-morrow night."
SECOND ACTOR—"Why?"
FIRST ACTOR—"It will be the fiftieth performance since we got our salaries."—Puck.

A PRELIMINARY.

UNKLETON.—"I hear you turned people away in Jayport."
BARNES TORMER.—"We tried to, but they wouldn't go until they got their money back."—Indianapolis Journal.

PERSONALS.



LACKAYE.—Wilton Lackaye is busy this week rehearsing Svengali in Trilby and playing John Stratton in The District Attorney. Mr. Lackaye will appear as a star in Two of Him, a farcical comedy, about the middle of April.

HACKETT.—James K. Hackett has been a familiar figure at many fashionable functions in New York this season. His personal acquaintance in this city brings him many social attentions.

McKINNEY.—Owing to the uncertainty of ocean travel, J. W. McKinney, business manager for De Wolf Hopper, abandoned his proposed trip to Kingston, Jamaica, and is resting in Old Point Comfort, Va.

PERUGINI.—Signor Perugini sailed for Havre last Wednesday on the Normandie.

RUSSELL.—Sol Smith Russell was in town for a few hours on Sunday, passing through from the South to Connecticut.

NIO.—The daughter of a prominent district attorney near New York will shortly make her professional debut on the stage. She will take the name of Laura de Nio. She has a fine soprano voice, and will devote herself to comic opera.

LEIGH.—Lisle Leigh, who has been engaged for juvenile roles in the Salt Lake City stock company managed by J. B. Rogers, will be at home in that city. Salt Lake is her birthplace, and her aunt, Sara Alexander, who was an adopted daughter of Brigham Young, was formerly a favorite in his stock company in that city.

FAULKNER.—Gwendoline Faulkner, a charming young actress from Ireland, who bears a striking likeness to Della Fox and might be taken for a younger sister, has arrived in New York and hopes to secure an appearance at an early date.

BURGESS.—W. H. Burgess has leased the Creighton Theatre, now building at Omaha.

REJANE.—Madame Rejane and her company sailed from Havre last Saturday for this country, on the Champagne.

TREE.—The benefit performance of Captain Swift by Beerbohm Tree for the Elbe sufferers netted \$1,000, which has been paid to the German Consul for that purpose.

YORKE.—Cecil M. Yorke, who closed with Rose Coghlan on Feb. 9, sailed for Europe last week.

STEWART.—It is announced that Grant Stewart, a member of the Olga Nethersole company, and Kate Osterle, of the Sol Smith Russell company, are engaged.

BONIFACE.—George C. Boniface, Jr., who is with Camille D'Arville this season, was in town on Sunday.

EBERT.—Thomas Ebert has consented to sing for a charity at Chickering Hall next Saturday night.

D'ARVILLE.—Camille D'Arville, who is playing one-night stands in Pennsylvania this week, ran into town on Sunday to look after her interests here.

SEATON.—Isabel Seaton was called upon suddenly to play Marguerite in Griffith's Faust one night last week in Harrisburg, Pa., owing to Beatrice Dauncourt's illness. Miss Seaton, in spite of lack of time for preparation, acquitted herself excellently, giving a charming performance.

HAWORTH.—William Haworth is finishing a new naval drama at his home in Cleveland.

QUINTERO.—Lamar C. Quintero, THE MIRROR's popular New Orleans correspondent, was recently appointed a member of the national coin commission by President Cleveland. He spent last week in Philadelphia counting and testing the millions stored in the Mint and came to New York on Saturday. Mr. Quintero will leave for the South to-day.

KELLAR.—On Friday, Feb. 8, Kellar was due to play in Portland, Me. The company left Haverhill that morning an hour late in a snowstorm; Kellar's baggage-car was attached to the engines that pushed a snow-plough, and the passenger train followed. In spite of the heavy storm the company reached Portland in ample time for the night performance and had a \$800 house. "I am not over-partial to the Boston and Maine Railroad owing to their excessive rate for the transportation of special cars," writes Manager McAdow, "but I must admit that it knows how to keep the wheels turning during a big snow-storm."

KAUSER.—Alice Kauser is ill and was unable to be at her office yesterday. She expects to return to the duties of her flourishing play-bureau in a few days.

TILLOTSON.—T. H. French has secured W. Tillotson to represent The District Attorney on its tour. Mr. Tillotson left for Philadelphia in the interests of the company yesterday. The play will be presented at the Walnut Street Theatre next Monday night.

TREE.—Beerbohm Tree will close his first American tour at Abbey's Theatre on April 13 and he will sail for England the following Wednesday. Mr. Tree will open his Spring season at the Haymarket Theatre on April 27.

HOWARD.—Bronson Howard last Thursday evening entertained the Drawing-Room Club at Sherry's with his lecture, entitled "In a Dramatic Workshop."

RICCARDO.—Corona Riccardo, who recently appeared in El Pueblo at an exhibition by the students of Nelson Wheatcroft's school, in which she is still a student, has been engaged by Wilson Barrett for a production next month.

FEBVRE.—It was thought by several and hoped by all that when M. Febvre left New York the Herald would drop its interminable and mysterious exploitation of that foreigner and his

"views." But M. Febvre is still spread before us every morning and he has become a worse nuisance than "Trilby."

GOLDIE.—Beatrice Goldie has gone to Montreal to fill a special engagement.

SHAW.—Alice J. Shaw will sail to-day (Tuesday) on the Saale to fill an engagement in Berlin at the Winter Garden, beginning on March 1. Mrs. Shaw expects to appear in Paris and all the larger cities on the continent before returning to America. Her last week in this country was spent very successfully at Hopkins' New Theatre, Chicago, in which city she has been complimented by much social attention. She appeared at the Fellowship Club dinner last Thursday evening.

HOFMAN.—Josef Hofman, the young pianist, will again visit this country next season.

CALDER, NOT COLLIER.

An interview in last week's MIRROR was, owing to a typographical blunder, credited to William Collier instead of William Calder. The perversion of inanimate objects was, in the present instance, the result of careless type-setting and hasty proof-reading. It was William Calder, and not William Collier, who sailed for Europe on the Teutonic, and the interview related to Calder's International Plays—not Collier's.

LETTERS TO THE EDITOR.

W. E. STERLING ANSWERED.

To the Editor of The Dramatic Mirror:

SIR.—In your issue of Feb. 9, there appears a letter from W. E. Sterling, claiming my play, known as A Daughter of the Confederacy, and which was also played in Indianapolis under the title of On the Suwanee River, at that man's request. He has not contested himself with pirating my play, trying to interfere with W. S. Cleveland's interest in it and us, and attacking my husband generally; but he has also resorted to such unmanly tactics as dragging my name into public print in this ungentlemanly way, and speaking slightly of me as an artist in his public letter to you. These things speak for themselves as to this gentleman's honor and chivalry. He has had no provocation from me.

This honorable gentleman writes you: "I enclose programme of Oct. 14, 1894; also title page under which my copyright was issued. You will observe the play is announced as its first production." He thereby acknowledges the play produced on that date as the one to which he lays claim. He also points to the fact (?) that that was the date of its first production. By comparing the programme of the above date which he sends his son, with the one I herewith enclose, you, dated Jan. 8, 1894, just about nine months earlier, my name must necessarily appear in both programmes as impersonating the same character. In that programme of Oct. 14, 1894, the name of every character in the play. On the Suwanee River, you will see, is identical with that of every character in the programme dated Jan. 8, 1894, nine months previous, under the title A Daughter of the Confederacy, and yet he calls your attention to the fact that its first production is nine months later.

He also acknowledges in his letter that "I was admitted into the bill," and "the play." On the Suwanee River, proved a success." That should be additional proof, when taken in comparison with the two programmes. It must, indeed, be a success for a man to make such desperate attempts to claim what was not his own. Mr. Bronson and Miss Lewis, whose names appear in both programmes, were with our company, as the earlier programme bears witness, nine months previous to this "first production." I was with Mr. Reid here in St. Louis when he wrote this play, in October of '93. He would submit it to myself and our whole family for approval or criticism, scene by scene.

This honorable gentleman makes another statement which I cannot credit. His letter implicates Mr. Bronson as one of these pirates. When Mr. Bronson was with us the season previous he had on occasion been entrusted with the MS., for we both reposed in him the most implicit confidence. When we met him again at the People's it was in the capacity of stage manager; so he wished to retain the MS. for some plot, etc. I readily consented, for we never had cause to doubt his integrity. He gave us his word of honor that he would protect the trust confided in him; so from then till the latter part of the engagement he had full charge of the MS. He knew the play to be my property. We believe him innocent.

This honorable gentleman, W. E. Sterling, also states that he gave me twenty-five dollars for the week. This statement is misleading, and calculated to injure my value and standing as an artist. In justice to me, please print the enclosed contract, which throws a new light on the twenty-five dollars he mentions. Here it is:

"This agreement made and entered into this 3d day of October, 1894, between W. E. Sterling, manager of the People's Theatre, Minneapolis, Minn., party of the first part, and Bertha Belle Westbrook, party of the second part. The party of the first part agrees to pay the party of the second part a salary of twenty-five dollars for one week, and the party of the second part agrees to furnish the manuscript and play, entitled The Daughter of the Confederacy. The party of the first part to receive the first \$1,200 that comes in at the box-office; the next \$125 to be paid to the party of the second part, and the balance of the money of this engagement to be the property of W. E. Sterling, party of the first part, unless the entire receipts reach over \$2,000, and then all money over this named amount to be divided at the ratio of 30 per cent.—30 per cent."

This valuable document was duly signed by the aforesaid gentleman. This gentleman declined to transact business with a woman, and as I am so absurd as to be a woman, the gentleman in question compromised by sending his representative (ahem!) to me. All negotiations were ended in about half a dozen words. If they had been highly honorable and scrupulous gentlemen, that would have ended the matter for all time. But it didn't.

To revert to the contract—I only received \$25, hence the receipts didn't reach even \$1,200. Of course, adversity is no disgrace, when honest. The greatest lights of our beautiful profession have tasted it to its dregs, and are better for it. In truth, any great height must be attained by the conquering of great obstacles.

Now let me refer to the letter. He claims that Mr. Reid offered him the play; to give it to him. Now back to the contract once more: You will observe that no one else is mentioned in connection with the use of the play but myself. That in itself is a tacit recognition of me as the owner.

The gentleman in question must be very great indeed that dramatic authors should beg of him to accept their tried successes gratis. Messrs. Daly, Palmer and Frohman, gentlemen, there is yet hope for you.

Allow me now to quote from Mr. Latschaw's criticism of On the Suwanee River in the Kansas City Journal under date of Nov. 12, scarcely one month after I opened at the People's Theatre in that great "first production," viz: "On the Suwanee River, which was seen at the Gillis yesterday, was supposed to be a new play. It was in fact substantially the same thing that was seen at the Coates a season or two ago under the title of The Daughter of the Confederacy, and presented as the work of Hal Reid," etc.

Please let me ask your patience with me, in the name of justice, for the further urgency of better laws for the protection of dramatic property, and for the reason that this is not only a personal issue, but one which touches the interest of every dramatic property-holder in America.

You have always been the bitter and unrelenting foe of piracy. If these people hold a copyright on his play, it is one they have no right to hold. This is the consummation of piracy, and with your permission I will never cease my efforts till you are so thoroughly convinced of the truth of my claim, that you will feel perfectly justified in placing this man where he belongs, Under the Black Flag.

Thanking you for your courtesy I am, yours for the kind of justice in which Virginia believes,
BERTHA BELLE WESTBROOK.

A SPECIMEN EXPERIENCE.

BRAYER FALLS, PA., Feb. 13, 1895.

To the Editor of The Dramatic Mirror:

SIR.—I certainly consider THE NEW YORK DRAMATIC MIRROR a great paper as an advertising medium. I secured an engagement with the Noss Jollity company as musical director several days after my ad. appeared. I join the company on Monday, Feb. 23. Wishing you continued success,
I remain, most respectfully,
WILLIAM C. OTT.

THE USHER.



The verdict rendered by New York upon Beer-bohm Tree indicates the growing tendency of our public and our press to subjugate the hysteria that formerly manifested itself when foreign actors came to us.

Mr. Tree is recognized as a clever player, whose intelligence and finesse justify our acceptance of him as an artist of merit. In character parts he is especially successful. He has not a spark of genius; had nature intended him for an actor, probably she would have dowered him with better gifts of expression.

We have better character actors than Mr. Tree in E. M. Holland, W. H. Thompson and Richard Mansfield. The pretence that would place Mr. Tree on a pedestal deserves the rebuke that has been administered to it. As a player of moderate powers he is entitled to some consideration, but to have endeavored to shove him down the throat of the American public as a great actor was a managerial mistake.

In spite of the cloddish persistence in error of some of our anglo-manical managers the great, big, splendid fact is forcing itself upon every understanding that American actors and American plays are in demand by American audiences and that foreign stars and dramas are no longer potent to draw unless they possess the qualities that deserve success.

In other words, the time is at hand when Americans, surfeited with imported humbug, purpose to judge foreign and home products alike by honest and impartial standards. This is a bad state of affairs, no doubt, for the plungers, speculators and gamblers that deal in European wares, but it exists and their demoralizing dominance may safely be said to have ended.

They have had a hard time this season, by the way. One firm engaged in the foreign dramatic and musical traffic is said to be in a pecuniary snarl, with a chorus of creditors in the immediate background clamoring loudly, as such choruses only can.

The Trustees of the Actors' Fund will hold a special meeting on Thursday afternoon to consider the question of either buying or renting a building for the Fund's future use, the lease of the present house at 12 West Twenty-eighth Street expiring on May 1.

Several months ago the Trustees appointed a committee to report on eligible property with a view to investing some of the Fund's reserve advantageously. A number of locations were submitted to the Board by Mr. Sanger, chairman of the committee, but neither he nor the Trustees considered any of them promising enough for prospective increase of value to warrant a choice.

It seems probable that the Trustees will continue to lease headquarters suitable for the Fund's purposes and postpone for the present the plan of purchase.

No doubt a compliment is implied in the borrowing of news from *THE MIRROR* by the Boston *Traveller*; but why does my contemporary credit but one extract in ten?

During the recent blizzard a company was booked to play a small town in Indian Territory known as Paul's Valley. The "theatre" was upstairs over a hardware store; and the arrangements to heat it were virtually nil.

The denizens of the place complained of having been "froze out" and refused to attend again while the weather remained so cold. The manager of the Opera House accordingly borrowed two stoves from the hardware store below and, accompanied by the representative of the company, started out to notify his patrons by word of mouth of these enterprising preparations for their comfort.

The visiting manager soon wearied of this, and suggesting the use of banners or placards, returned to the hotel.

An hour later, hearing the continual ringing of a dinner-bell, the members of the company looked forth and descried the local manager trudging about the streets, bell in hand, bearing a banner on which was painted legibly, if not artistically—

COME ONE! COME ALL!
HOT OP'RY TO-NIGHT!

The house was crowded.

General Eastern Agent Fitch, of the Northern Pacific Railroad, sends me the following information, which will interest touring managers:

For some time past theatrical companies have complained about the excessive charge for Custom House duties on scenery and paper going into Victoria and other towns in British Columbia, and no doubt a number of them have kept away from these places on this account. I beg to say for the benefit of managers that our general passenger and ticket agent, Mr. C. S. Fee, has made arrangements with the Custom House officials in British Columbia to make the duty from \$1 to \$2, and not to exceed \$3, on whatever scenery or paper they might have. No doubt this reduction in Custom House duties will be the means of some of the companies playing this circuit.

Formerly the duties imposed by the custom house officials in British Columbia were unwarranted and prohibitive. Undoubtedly the reduction Mr. Fitch describes will induce more companies to visit that territory in future.

Big-hat bills being the fashion just now, one was introduced recently in the Missouri Legislature.

The committee to which it was referred considered the subject exhaustively and then handed in the following report:

Your committee on criminal jurisprudence, to which was referred house bill No. 663, entitled "An act to prevent the wearing of hats at public gatherings, churches and theatres," will say that after carefully discussing this important measure for nine long weary hours, our committee was and is somewhat divided in opinion as to the propriety of such a departure from established usage. However, a majority of your committee are of the opinion that this bill in its present form should not pass, and hereby report adversely, for the following reasons: The bill makes no distinction between sex. It would, if passed, prevent a lady from wearing a narrow-brimmed hat,

even without feathers or a flower garden, which, in the opinion of the majority, is too great a departure from long-established custom, and would array the gentler sex against the Missouri Legislature, and might have the effect of clearing the gallery and thus deprive the old bald-headed solons and the bright young law-makers of the gentle smiles from the galleries, without which life in this hall would be a burden to all.

The reading of this report was greeted with enthusiastic applause by the delegation of fair women in the gallery and thus, for this year at least, big-hat legislation is blocked effectually in Missouri.

SAID TO THE MIRROR.

SIDNEY R. ELLIS: "I have no reason at all to complain, for Darkest Russia has been doing a fine business everywhere, but this has not been a good year for the theatrical business. There is no money in circulation, and theatre-going is regarded as a more expensive luxury than it used to be. Of course, the high-priced attractions are doing well, because they are patronized by people who have plenty. But nowadays the dollar to the poor man means far more than five dollars to the rich man, and the popular-price attractions suffer in consequence. I do think, however, that the outlook for next season is much brighter. I myself intend to be very active. I have several new productions under way, which will eclipse anything I have yet sent out."

CLINT G. FORD: "Again we have evidence of the ill-luck of the fatal thirteen. The train in which my company was wrecked had thirteen passengers; there were thirteen cars in the train, and the number of the engine that pulled the train was thirteen."

CHARLES L. ROBBINS: "Within the last week

for the professional's name, but the Edison man claimed he could not remember it. He added that he knew of the newspaper discussion on the subject, and that he always told visitors it was an imitation, and not the real thing. I expressed my disapproval emphatically. If there is anyone in the profession capable of aiding this disgraceful exhibition by furnishing the 'imitation' in question, his name ought to be learned and exposed."

W. A. McCONNELL: "I see that a person in Chicago named Biff Hall says he has read 'Trilby.' Now that is an untruth I, for one, can nail at once to the mast. I began to read 'Trilby' myself, but got swamped in a lot of French. All the French Biff Hall knows he has picked up in the Chicago stock yards, so I leave it to you to judge if he could have read 'Trilby.'"

JOHN STETSON: "There is no truth whatever in the report that Mrs. Langtry has declined an offer from me to manage her. The lady could not have declined an offer which I never made."

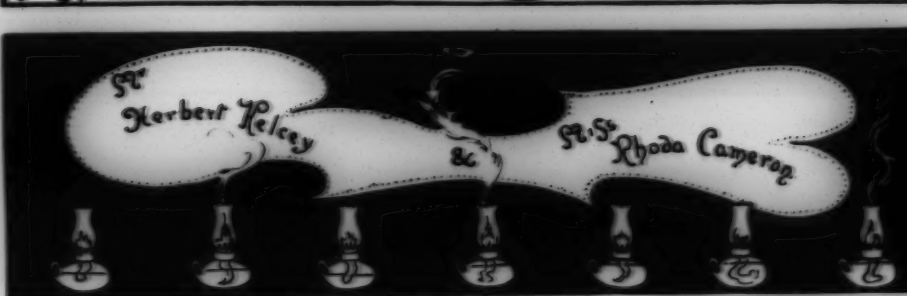
AUGUSTUS S. PENNOYER: "A peculiarity of Roland Reed's play, *The Politician*, is that, although it deals, as the title suggests, with politics, the words 'republican' and 'democrat' do not occur once in it."

SAMUEL FREEDMAN: "A performance of Herrmann was recently attended by the oddest and the newest kind of theatre party. It was called a 'hard time theatre party,' and it was composed of forty-two ladies and gentlemen who, not feeling able to pay \$1.50 apiece, took places in the gallery at 25 cents each."

FREDERIC EDWARD MCKAY: "My press sheet, *Theatrical Tidings*, is now in its eighth month. One reason for the success of my press agency is that I have borne in mind the fact that dramatic

Mr. Richard Kato, Q.C.

"You look so well in furs."



two managers of Broadway theatres have gone out of town to see Prince Pro Tem. I expect to secure time either in New York or Philadelphia for a run this Spring."

W. A. BRADY: "In this week's *MIRROR* I notice that William Calder states that he controls the American rights to all Sutton Vane's plays. This is not true. I control the rights to both *Humanity* and *The Mask of Truth*. Mr. Calder is simply Mr. Vane's agent."

C. B. CLINE: "Please announce in *THE MIRROR* that we shall not have a new series of living pictures at Koster and Bial's, although we shall add new pictures constantly. I mean by this seeming paradox that we shall not present an entirely new series of pictures at the same time. We have decided to add a new picture each Monday night. In that way there will always be a novelty to offer each week."

C. E. CALLAHAN: "Coon Hollow has been doing very nicely. The play and cast have both been improved since it was seen in New York. Recent additions to the company are Mildred St. Pierre, Bessie Taylor and William Richardson. The play will be seen in the principal Southern cities next month."

FRANK C. THAYER: "It is surprising what an influence the securing of New York time has on out-of-town managers. Ever since it has become known that I have booked Two Colonels at the Bijou I have been deluged with offers of good time."

ERROLL DUNBAR: "While passing along Fourth Avenue in Louisville recently, I read a poster which said: 'Step in and hear the ravings of the late tragedian, John McCullough, when confined at Bloomingdale.' Recalling *THE MIRROR*'s recent remarks on the subject, I went in and asked the man in charge of the photograph where he obtained the alleged ravings. He said they were not the actual words of McCullough, but an imitation given by a professional man from whom he obtained it ten years ago. I asked

editors do not care to receive a weekly budget of adjectives of fulsome praise, but that they are willing to publish reliable information sent from New York by the representative of the companies that play the better class of theatres. My clients are satisfied, and I am able to furnish them with an abundance of clippings reprinted from *Tidings*; by the most influential journals. I think I have demonstrated that a theatrical press sheet can prosper only by being terse and accurate, dispensing with long-winded rhapsodies and giving only reliable information."

CHARLES L. YOUNG: "I have decided to close *Gloriana* in two weeks. While the company is making money for me, it has worn me out, and I have decided positively to close."

DANIEL FROHMAN: "A benefit will be organized in Philadelphia, in behalf of the Actors' Fund, for Friday, April 19, in which the companies, then playing in that city, as well as the Lyceum and Empire Theatre companies of New York, will participate. Fred Zimmermann will locally manage the event."

JAY HUNT: "The case of Mr. Dodson, noted in last week's paper, who in seventeen years was absent but once from a cast in which he was announced to appear is not exceptional. I think there are many actors who can boast of a similar record. I made my first professional appearance as a member of Mrs. Drew's stock company in Philadelphia on Sept. 25, 1876, and during the intervening period of eighteen years I have never missed a performance nor been late for rehearsal. My assertion can be substantiated by the various managers with whom I have been engaged. My record is due to a generous Providence, favorable conditions and attention to business."

"Hypnotism: Its Uses and Its Dangers" by James R. Cooke, M. D. This splendid scientific medico-popular work is meeting with an unprecedented sale for a book of its class, having reached a second edition in four weeks."

PROFESSIONAL DOINGS.

Charles J. Abud will return to London very shortly. He will return here next August with the Augustus Harris Pantomime company, and later will escort Henry Irving on another American tour.

Selley Brown has been engaged by Robert Hilliard to stage his new play, *Lost—24 hours*. W. H. Power's Ivy Leaf company will close at Buffalo on Saturday.

Edward Wonn was suddenly called to his home in Washington from the John L. Sullivan company recently, and will remain there during the Winter.

A. H. Hastings, of The Country Squire company, and Carrie Allison, a non-professional, were married in Jersey City on Dec. 23, 1894.

The new stock company at the Grand Opera House, Salt Lake City, includes Victory Hattman, Lisle Leigh, Madge Carr Cook, Dot Kingsley, Wright Huntington, Harry Corson Clarke, Howard Kyle, Cecil Kingstone, Hugh Ward and George E. Lask, stage manager.

Paul West, late press agent for the Boston Theatre, and a well-known Boston journalist, is in town in advance of the Camille D'Arville Opera company.

The run of The District Attorney at the American Theatre will close on Saturday night. The tour of the play, under T. H. French's management, will begin next week in Philadelphia.

Harry Doel Parker's St. Bernard dog "Royal," which appeared for three seasons in the production of *The Royal Pass*, was poisoned a few days ago at Thomaston, L. I., by some miscreant. Mr. Parker has offered a large reward for evidence to arrest and convict the poisoner.

Edmund Lawrence, comedian of the Julia Martowe-Taber company, was recently highly complimented by the *Washington News* for his acting as Feste, the clown.

William S. Harkins has engaged for his stock company that opens in Halifax the second week in May William Courtleigh, Thomas Wise, George Barnum and wife, and Fred A. Hodgson.

Louis A. Jackson will manage a costume show at the Madison Square Garden from March 9 to 16, for the benefit of the Young Women's Christian Association and St. James' Mission. The display will illustrate the evolution of dress from the twelfth century.

H. Quintus Brooks, who has been in advance of *The Girl I Left Behind Me* since the beginning of the season, will be in advance of *Charley's Aunt* after next Saturday.

Robert Drouet's work in Doris was praised by the entire Boston press last week.

Jake Schwarz, formerly manager of the Grand Opera House, Bryan, Tex., will manage the Auditorium Summer Theatre at Waco, Tex., next season.

A. M. Palmer has bought the American rights to a play by Alexandre Bisson, entitled *Monsieur le Directeur*.

Katherine Grey expects to take a trip to London and Paris this Summer.

Low Rosen ran over from Washington last week to spend a few days in New York. His visit is in connection with the publication of an important historical work upon which he has been engaged for the last three months. The work is called "Bonaparte, the Littérateur."

Jefferson De Angelis has been lent by Nat Roth to Abbey, Schoeffel and Grau to play the principal comedy role in Messrs. De Koven and Smith's new opera when it is produced by Lillian Russell at Abbey's Theatre, on May 13.

W. D. Mann, now manager for William Hoey, will go in advance of Della Fox next season. Mr. Hoey will not star next season.

A piece by Charles Overton called *The Tide of City Life* will be produced in Philadelphia shortly. Kate Claxton, Catherine Lewis, John Glendinning and others will be in the cast.

Mason Mitchell is now leading man of the Potter-Bellew combination.

Mrs. Mary Jane Brown (May Robson) bought a house in West One Hundred and Thirty-sixth Street last October from Thomas C. Van Brunt, a contractor, for \$5,500, Van Brunt representing that the only mortgage on the property was one for \$10,750 held by the Equitable Life Assurance Society. She afterward discovered that the Garfield National Bank held a blanket mortgage for \$50,000 on the six houses in the block, and caused Van Brunt's arrest on a warrant charging him with grand larceny in the second degree. Van Brunt has been indicted, and admitted to bail in \$2,500.

Edward N. Hoyt, of Robert Mantell's company, has been complimented by the press for his work as the Ghost in *Haguel*.

J. O. D. de Bondy continues as musical director of the reorganized Mora-Williams company.

A benefit for the Salesian Sisters, whose work is among the children of poor Italian families, was given at Palmer's Theatre last week. *Romeo and Juliet* was performed by children, Violet Dale, aged 12, appearing as Juliet, and Honora Steinberg, aged 16, as Romeo. Among others who appeared were Clara Thropp, Harry Fisher, Lily Hoffman Wood, Rose Marston, Nelson Wheatcroft's school in Makepeace Joy, James C. Roach and company in an act of *Rory of the Hill*, Rose Braham and Frederick Waife in scenes from *The Hunchback*, the Countess Castelvichio, Queenie Vassar and Harry Wright.

B. A. Tharp denies the current report that the Temple Theatre, Owensboro, Ky., has closed, and says the house is still running to a good business.

J. H. Hamilton writes from Chicago that Florence Hamilton, leading lady of the Patti Ross company, has received an offer for leads in the stock company of the Hopkins (Pope's) Theatre, St. Louis.

W. H. Rapley, manager of the National Theatre, Washington, came on to New York last week to look after his bookings.

Frank Dietz had charge of the dramatic entertainment given at the Manhattan Athletic Club last Sunday night.

The Foundling is due at Hoyt's Theatre next Monday night. Cissy Fitzgerald plays in it the role of a London music-hall girl. The play will be preceded by a curtain-raiser called *Lulu*, in which Annie Russell will appear.

Jacob Litt has engaged H. T. Dickson, who some years ago organized the Dickson Sketch Club, to go ahead of *The Ensign*, and has transferred Fred. Peel from that organization to one of the In Old Kentucky companies.

Puddin'-Head Wilson will be the next production at the Herald Square Theatre.

It was during the run on a certain well-known bank in Milwaukee Summer before last that Manager Jacob Litt conceived the idea of introducing on the stage just such an exciting scene. The bank failed and Mr. Litt's large deposit went with it, but the idea still clung to him, and Mr. Dacey has introduced a similar scene in the fourth act of *The War of Wealth*.

TELEGRAPHIC NEWS

CHICAGO.

Better Weather Assists in a Better Business at the Theatres—Hall's Gossip.

[Special to The Mirror.]

CHICAGO, Feb. 18. Lillian Russell was ill to-night and did not open in Perichole.

Our weather man has kindly returned to the old Chicago brand, and the people have thawed out sufficiently to make the audiences at the theatres look fairly presentable as to numbers.

James H. Meade, who is here with Miss Russell, has been quite ill, and John E. Warner has attended to the work besides looking after the opening of Mr. Tree at the Chicago Opera House, on Feb. 20, and attending to the grand opera preliminaries at the Auditorium.

A traveling man, just in from Michigan last week, told me he saw the "Uncle Tom Robin Hood" company. If Barnabee ever heard him say that he would have to fight. He also said that the Ladies Aid Society of one of the churches had sent a letter of invitation to their entertainment to "Messrs. Smith and DeKoven, managers of Robin Hood company."

At the Columbia 1402 nears the end of its engagement, and business improves as the new features go on. The Trilby living picture has made a hit.

The Fellowship Club's dinner was given Thursday night at Kinsley's, and Theresa Vaughn and the bright little Hengler Sisters entertained in costume. Manager Davis was one of the original members of this club.

Speaking of Davis reminds me that last Thursday he received a gorgeous valentine from his son Willie, the apple of his eye. It was a most elaborate lace and gilt affair and in its centre was a bright red light-house, with a shining beacon streaming out upon a deep blue sea. Willie was greatly pleased at the remembrance, but that night he took his little son upon his knee and said: "Willie, it was very nice of you to remember papa, but why did you pick out a light-house for me when business has been so bad this season that I have seen more light houses than I care to?"

This is the last week of Shore Acres at McVicker's and business has increased as the excellence of Mr. Herne's play has been realized. Tom Keene follows in repertoire next week.

I see that my friend "Punch" Wheeler is writing open letters. He should buy some two-cent stamps and seal them. People are liable to read open letters.

The Foundling has not made a very deep impression at Hooley's, where it opened last Tuesday night, but it is very funny, it is a trifle broad, and is well played. Cissy Fitzgerald has come, by the way, and she told a fair interviewer the other day that no one ever taught her to dance. No one here ever thought that anyone did. This is the last week of the engagement of Princess Bonnie follows. The curtain-raiser, Lettie, gives dainty Annie Russell a fine opportunity for the display of her art.

Allow me to suggest a Trilby cast selected from the Advance Agents' Union: Trilby, William Foote; Sven, W. A. McConnell; Little Billee, T. Empire; Harry, Taffy; Colonel William Foster, The Laird, Harry Warner; Gekko, Augustus Penneyer; Dodot, George W. Jones; The Zoo, Ted D. Marks; Joe Sibley, the idle apprentice, Arthur F. Clarke.

The Elks' benefit at the Schiller last Thursday afternoon was a huge success, and over \$2,000 was realized for the benefit fund of the local lodge.

Manager David Henderson, of the Chicago Opera House, is here for a few days.

Here is an extract from a letter written by McConnell's typewriter to John Warner: "Now that you are in the house of Lester Eddie and Bill Hall, you must be very happy, of course; in addition to the above I understand you have some snow in that town, together with the frost at every theatre night, so you should be contented. Do not do too much work, as the Agents' Order of Friendship is onto you. I notice that you are writing open letters in the house. This must be stopped, as there are plenty of blonde Remingtons at every hotel, and there should be honor among thieves as well as advance agents. I see you have for partner Henry E. Abbey. Do you think of retaining him next season?"

Manfield's second week at the Grand was very large. Last night a Texas Steer opened there to a big house.

Little Willie Griffiths, of Manfield's company, met Lillian Russell's sister, Susie Leonard, at the hotel the other day and asked if she remembered when they were members of the same company. She purchased an autograph album and showed him, over his own autograph, this sentiment: "May your life be as smooth as the top of my head." She said: "And it has. Could I ever forget you?"

Friends had a good week at the Schiller. Louise Beaudet in there this week with her new opera, The Dragon's Daughter, which has made a most excellent impression. Marie Wainwright soon returns to the Schiller with The Daughters of Eve.

A number of the theatres have announced special matinees for Washington's Birthday.

Cissy Fitzgerald, who merely introduced her dance in the Foundling last week, this week plays the part she has been rehearsing.

Tattersall's Building on Sixteenth Street is to be turned into a big amphitheatre, and the great Kingling Brothers' Circus will open there for three weeks early in April. It is possible that a permanent circus will be established there.

Severus Schaffer, of the Schaffer Family, is the feature at Frank Hall's Winter Circus this week, and business continues very large at his Casino. Yesterday he opened the new Bargain Theatre, formerly Havlin's, with a great continuous vaudeville bill.

Colonel Hopkins appears to be making an effort to establish his new continuous vaudeville house, formerly the People's, in public favor. His chief stars this week are Lew Dockstader and Dora Wiley, and the stock company does The Fair Rebel.

Sam Jack's big company, just back from its Mexican tour, is the attraction at his Madison Street Opera House this week.

Hall and Hart opened remarkably well at the Haymarket last night in Later On. It is their final appearance here this year.

After a good week over at the Academy, The County Fair opened splendidly at the Lincoln yesterday.

The Span of Life had two great houses yesterday afternoon and evening at the Alhambra, where the reduced prices appear to have improved business greatly.

At the United States Theatre this week the Leona Brothers are giving The Dog Spy with continuous vaudeville.

Good variety shows are to be seen at the Lyceum, Olympic, and Park.

The Thomas concerts continue to draw well at the Auditorium. Ysaye was here last week.

At the Schiller the Sunday afternoon concerts by the Chicago Marine Band are a success.

Cyril Norman's strong play, The Man Without a Country, opened well yesterday at the Academy of Music.

Ned Giroux writes me from Guelph, Canada, that it is below zero, and the show business is frozen up. He says: "Field's Merry-makers played here last night to five hundred lamps, and before the show was over four of them went out."

Ben Giroux has returned here from the tour of Gladys Wallis and the Patti Ross Comedy company.

Wright Huntington and his wife passed through here Friday on their way to join the Salt Lake stock company.

PHILADELPHIA.

Cold Weather Affected Business Last Week—Current Attractions at the Theatres.

[Special to The Mirror.]

PHILADELPHIA, Feb. 18. The cold weather affected all places of amusement early last week, and the recovery was only gradual with the leading attractions.

At the Park, Marie Wainwright drew fairly with The Daughters of Eve. Patrons of this house prefer Miss Wainwright in the classics. The Birth of Venus is on this week, and starts with a good house.

Mrs. Potter and Kylie Belle would have improved their attendance at the Chestnut Street Opera House if they had substituted some other play than Charlotte Corday. Mr. and Mrs. Kendall follow with Lady Chatterley and repertoire to a good advance sale.

Charley's Aunt closed its twelfth and final week at the Chestnut Street Theatre to a packed house last

three nights. The Amazons, with Johnstone Bennett in a tom-boy character, follows to a fair advance sale.

Camille D'Arville in Madeleine, or the Magic Kiss, played to a good business all the week at the Broad. E. H. Sothen is now on for a brief run beginning this evening with Lord Chumley, followed by Captain Lettobair. The house is all sold for the first three nights.

The Prodigal Father has been improved since it was last seen at the Empire. Several specialties have been introduced adding to the attractiveness of the play. The company is adequate. To-night Charles E. Blaney appears in A Baggage Check for the first time in this city. The attendance is large.

The Cotton King at the Walnut opened to enormous patronage, which moderated toward the close of the week. The play is sensational but in the main strongly cast, and the story is of interest. The scenery, a prime feature, is especially to be noted. It remains this week.

At the Standard A Cracker Jack held fair audiences interested. David McCarthy follows in The Pride of Mayno. The management continues to give away silver souvenirs.

Hyde's Comedians at Gilmore's Auditorium proved one of the greatest winners of the season. Sandow follows to a house sold solid for the first night.

The National will always show great receipts to a play written upon the lines of The Ensign, as was the case the major part of last week. James J. Corbett has this week, and Gentleman Jack will repeat its former success.

The Vale of Avoca drew large audiences at the Grand Opera House. Monday night the company was snowed out of New York State, and at least two thousand people were disappointed. The cast generally is excellent. Annie Ward Tiffany having several strong situations and telling speeches. Our College Boys follows.

The Derby Winner at the People's Theatre had a good week, and the enthusiasm of the patrons was wrought upon to a high degree by the racing scene. The Power of Gold, with a new cast, has a return engagement, opening to a fine attendance this evening.

Creston Clarke closed his phenomenal engagement of fifteen weeks at the Grand Avenue on Saturday evening. The last week was sold out thirty days ago. All the final performances were devoted to Hamlet, in which the talented actor does his best work. This cannot be said of all the support, which in several roles was weak and unfortunately cast. Mrs. John Drew follows in Sydney Grundy's The Arabian Nights for the first time in this city.

The Black Crook is drawing at the Academy, and will remain another week. Joseph Jermon has been re-appointed treasurer for the current season.

Woman Against Woman is the bill at Forepaugh's. The Bijou tells the same old story of crowds. The Police Patrol at the Kensington drew light houses.

Carncross has made a hit at his minstrel palace with two new acts, Vaccination and Our Cook Lady. The Blacklisted company has gone to pieces.

Rush City will close on March 3. The Grand Opera either at the close of the present or the commencement of next season. Its success will depend upon whom he elects to wield the baton.

EDWIN RUSHTON.

BOSTON.

Annie Clarke's Temporary Return to the Museum—George W. Wilson as a Star.

[Special to The Mirror.]

BOSTON, Feb. 18. Almost every house in the city continues last week's bill, so that the novelties are few and far between.

The notable exception in the Museum, where Zip was revived for a fortnight. It might have been expected that the appearance of Annie Lewis in Lotta's old part would be the chief attraction, but that was not the case.

For the feature of the evening was the return of Annie M. Clarke to the stage where she was so long the leading lady, after an absence of three years. She received a regal greeting. Miss Lewis is a clever actress, but she is not a Lotta, and comparisons were inevitable.

Still she did better than one would have anticipated, and scored a hit. Sheridan Block, who was one of the leaders in the cast, was seen to advantage, and made a hit. The cast, as a whole, was the strongest ever seen here in the play.

George W. Wilson made his appearance as a star at the Bijou Opera House, which, as is understood, it is not so much an opening as a regular place of amusement.

The play in which he appeared is Our Uncle Dudley. Mr. Wilson has a capital part, and as there never was a piece which he could not make funny, the engagement is sure to be a go. Frank Currier is clever, and jaunty Tricie Frigiana is popular with Boston audiences.

Peter F. Dailey began his farewell engagement in A Country Sport at the Grand Opera House to-night by foretelling the largest audience that the piece has ever had here. The principal newcomer to the cast was Mamie Gitroy, who was in her element, and scored a great hit.

Nat C. Goodwin began the second week of his engagement at the Hollis Street. Last week's performances of David Garrick and Lend Me Five Shillings proved artistic successes. Now Mr. Goodwin shows his versatility by presenting A Gilded Fool, and before the engagement closes he will revive in Mizoura and A Gold Mine.

This is the last week of A Black Sheep at the Park, and the sensation to-night was made by Fannie Johnston, who appeared as the queen of burlesque, and proved the best impersonator of the part that Boston has seen, although dainty Paula Edwards comes a very close second. Miss Johnston is just suited with the character, and continues to be astounding. The Twentieth Century Girl follows for a run.

The New Boy will not stay so long at the Columbia as had been originally intended. In fact this is the concluding week of his engagement there. Jimmy Powers has been the magnetizing feature of the production. Shenandoah will be revived on Monday for a week.

Superbia has proved a superlative production than the piece has ever had in Boston. The new tricks are marvelous and the new scenery—especially the Indian palace in the third act painted by Sydney Chidley—is as fine as has been shown here for a long time.

De Wolf Hopper has packed the Tremont to the doors every night during the past week, and bids fair to do the same till the conclusion of his engagement. The Bostonians follow.

This is the third and last week of Aladdin, Jr., at the Castle Square. The spectacle has drawn tremendously large houses at the engagement which might have been much longer. The chief hits have been made by Catherine Bartho, who is the daintiest dancer seen here for years. Irene Verona, Frankie Raymond and Anna Boyd, while Ada Deaves and John J. Burke furnish comedy enough for half a dozen extravaganzas.

The Devil's Auction completes a trip of spectacles to be playing in Boston at one time, and to-night is a large house as any of the productions. It was capitally given at the Bowdoin Square.

The second production of the Palace's new stock company was Pink Dominoes, which met with a capital reception to-night. The other attractions in this city this week are: Keith's, an especially strong vaudeville bill; Grand Museum, I. J. Dowling in Captain Herne, I. S. A.; Lycen, a Youth and Old Age; Howard Athenum, continuous variety.

Joseph Haworth and his company do not play this week, but rehearse in this city, so that all will be in readiness for the production of Rinaldo at the Castle Square next Monday. Marchetti, the ballet master, has been engaged to put in the two Florentine dances.

Frank Perley has been in Boston during the past week making the preliminary arrangements for Fanny Davenport's engagement, which opens at the Boston on Tuesday.

It seems that Trilby will not come to the Museum on March 4, after all, as that is the date of Pauline Hall's first midwinter engagement in Boston. That, in turn, will be followed by Olga Nethersole's first appearance here, and she will stay for three weeks, so that if Trilby comes to the Museum, it will not be until some time in April.

In addition to the melodramatic production which C. F. Atkinson has arranged with William Calder to give at the Bowdoin Square next season, there will be an elaborate production of the spectacle, Little Red Riding Hood, now being given at the Theatre Royal, Manchester, England.

May Merrick has fully recovered from her serious illness and has been visiting friends in Boston and Lynn. T. Wellington Goodwin is organizing a company to tour New England, beginning about the middle of March.

Arthur Forrest, who is a leading member of the Zip

cast, is now playing his third Boston engagement this season.

Bertha Walsinger, of the De Wolf Hopper company, will go to Europe at the close of this season and study for several years. Upon her return she proposes to devote herself to concert and oratorio work.

Clara Belle of the Ward and Vokes company has been dangerously ill in this city, but she is now recovering.

Arrangements have been completed by which Rob Roy will be brought to the Castle Square for a run, beginning four weeks from to-night.

Adolph Neudorff has sailed for this country, and Boston may see the production of Hagar, his new opera in one act.

The engagements of The Prodigal Daughter company on the New England circuit last week were somewhat hampered by absence of scenery and horses. Charles F. Atkinson and Walter Sanford had a difference about the receipts for the Bowdoin Square engagement, Mr. Atkinson claiming that there was to be a 25 per cent guarantee taken out before the percentage arrangement went into effect. As this was denied, he refused to let the scenery be removed and as the Providence engagement could not be filled, the local manager attached the horses to recoup his losses. So, although Lynn was billed, the performance could not be given and at Salem only two horses were on hand and the scenery could not have been used had it been there.

Mayor Curtis received a funny letter last week from the manager of a theatrical company in Quebec. It was addressed to Monsieur le Maire de la Ville de Boston, Mass. The manager wrote in French that he was to make a tour through New England and he was to be informed of the price charged for the use of the City Theatre in Boston. He said that his show would not shock the most prudish of people, either morally or in a religious sense.

Dame Rumor seems to have a great fondness for the report that Hoyt and McKee are to control the Park next season. The latest story is that at least two new Hoyt productions will be presented there next year. As for John Stetson, the latest report is that he intends to place a magnificent roof garden upon the top of his fine hotel, the Savoy, when it goes up on the old Globe site.

Nat Childs had a severe attack of la grippe which kept him from his duties at the Tremont a part of last week, but he has fully recovered.

Edwin Booth was greatly interested in the work of the Vincent Memorial Hospital and a handsome portrait of him has just been sent to the hospital by William Bigham, Mr. Booth's intimate friend.

It seems that the contest over William J. Stanton's will is not ended. Judge McKim disallowed the will in favor of George F. Mathews, but an appeal has been taken and a hearing will be given.

John Stetson's birthday is the 14th of Feb. and when he went to his office at the Park on that day, he found that his employees had turned it into a greenhouse in honor of the occasion.

Boston theatre owners are in earnest in their desire for the incorporation of the Theatre Owners' Mutual Fire Insurance Company of Boston. The would-be incorporators are John B. Schofield, Peter H. Carr, Nathan B. Goodnow, James H. Carney, James T. Grace, John Stetson, Francis T. McLaughlin, Royal B. Sheldon, Thomas W. Smith, and Henry W. Sawyer.

A hearing was given by the insurance committee of the legislature last week and the petitioners showed that the premiums were very high, the average rate being \$20 on \$1,000, while mercantile risks are insured for \$20. The special act desired gives them right to issue policies whenever \$100,000 of insurance is not fewer than thirty separate risks in Massachusetts have been subscribed for and entered upon the books.

Frankie Raymond is making a vacation trip to Chicago, and Josie Shaders, one of the bright English girls of the company, scored an unmistakable hit in her part to-night.

JAY BKTON.

CINCINNATI.

Mrs. Langtry—Pauline Hall—Current Bills—Prospects of a New Theatre—Elks' Benefit.

[Special to The Mirror.]

CINCINNATI, Feb. 18. The Walnut opened well to-night with Mrs. Langtry in A Wife's Peril. It is fully five years since she was here last, so her advance sale has been good. Later on she plays As in a Looking-Glass. Next comes Otis Skinner.

Pauline Hall's Opera company in Dorcas is at the Grand this week. Miss Hall is a native Cincinnati and has a host of friends here. Charles's Aunt follows. The Trolley System in the attraction at Havlin's. Underlined is The Two Sisters.

Heuck's contributes a melodrama to the amusements of the week in The White Squadron. The Cross Roads of Life, next.

Whallen and Martell's The South Before the War filled the People's at its two performances yesterday. Sam Devere's troupe comes to the corner of the week. James B. Mackie in "Grimes' Cellar Door" is doing a big business at the Fountain. "Grimes, me boy," is very popular here. C. W. Williams' company, next.

Sadie Hanson in A Kentucky Girl is again at Robinson's. Noboddy's Claim will be seen next week.

W. H. Crane had been booked for next week at the Walnut, but he canceled this with other Western dates for the purpose of appearing in New York, and Otis Skinner was secured in his place.

It is announced that a new theatre is to be built here at Sixth and Lodge streets by Hubert Heuck and James Fennessy. Nothing definite in the way of details have been made known yet.

Joe Reynolds, who has been the manager for Mrs. Langtry's company, leaves it at the end of the week.

Frank Hall begins his occupation of Pike's Feb. 24. Billy Rice is to be the new manager, and a perfect galaxy of attractions is promised.

The event of to-day has been the Elks' benefit, which took place at Pike's this afternoon and evening. The house was packed this evening and there was also a big audience at the matinee. The boxes had been sold at auction, and a goodly sum of money will be realized from the day's work. The programme consisted of a minstrel first part, in which Scott Holmes, Oscar Elgart, E. J. Morgan, R. M. Bickerton, Fred. Hinkle, and many others took part. Then followed the olio, comprising specialty performers from the People's and the Fountain, whose services had been kindly tendered by Managers Fennessy and Anderson, Signors Ostrella, Belstedt, and the Forest City Mandolin Club.

WILLIAM SAMPOSON.

WASHINGTON.

Production of Midas—John Drew—Grand Opera Due in Washington—Notes.

[Special to The Mirror.]

WASHINGTON, Feb. 18. Manager E. E. Rice, who has secured Alfred Baldwin Sloane's operatic burlesque Midas for production, has in the composition much good material to hinge a success upon. Midas immortalizes the story of the King in Grecian mythology, who was cursed with ass's ears. The production to-night by the Rouge et Blanc Club, of Baltimore, for a local charity, crowded the Grand Opera House with a fashionable audience. The presentation evoked such genuine laughter. Chancery Olcott in The Irish Artist closed a lucrative engagement at the Black Crook next.

John Drew had a crowded house at the National Theatre on his opening in The Butterflies. Maude Adams and a clever company who assisted in the interpretation of the comedy elicited warm praise. The Girl I Left Behind Me was successful. Charley's Aunt follows.

A Bunch of Keys still maintains its drawing powers. Butler's Bijou Theatre held a large audience who strongly commended the clever work of Ada Bothner, Charles Bowser and other members of the company. Hi Henry's Minstrels closed a good engagement at increased prices. The Police Patrol next.

At the Academy of Music Stoddard's Illustrated Lectures commenced the concluding week to full house. Primrose and West's Minstrels follow.

The engagement of the Metropolitan Grand Opera company for four performances at the Grand Opera House commencing Thursday night, will be the swell event of the season. The sale is enormous at quadruple prices. Lohengrin, Otello, Faust and Manon are the operas selected.

Gus Hill's New York Vaudevilles enjoys prosperity at the Lyceum. Rose Hill's Folly company, last week's attraction, fared fairly. Hyde's Comedians next.

Percy Brooke, of W. H. Crane's company, has been engaged for the Summer comedy season at the New National. Maud Haslam has been re-engaged as leading lady. The season opens May 27.

JOHN T. WARD.

ST. LOUIS.

An Unsuccessful Theatre Project—The Week's Attractions—Theatrical Gossip.

[Special to The Mirror.]

ST. LOUIS, Feb. 18. Eugene Canfield and Tim Murphy opened at the Hagan Opera House yesterday in Alimony, seen here earlier in the season. Both Canfield and Murphy were pleasing and good audiences witnessed the two performances yesterday.

Commencing last night, the Liliputians opened at the Olympic Theatre in Humpty Dumpty Up to Date. The audience was appreciative and large.

A Railroad Ticket is the attraction at Havlin's Theatre. It opened to two good audiences yesterday.

Irwin Brothers' Big Specialty company is doing an excellent business at the Standard Theatre this week.

Pope's Theatre continues to do an enormous business. Col. Hopkins has a great bill in the olio and a well-known drama, seen here for the first time at popular prices. The Phoenix, with its strong stock company presenting it.

The sale of seats for the Wagner operas, which begin at Music Hall, April 22, is progressing most satisfactorily. Several Chicago and St. Louis capitalists endeavored to interest Gustave Frohman in a proposed new theatre in this city, but were unsuccessful. Mr. Frohman said to me when spoken to on the subject that he heard their proposition and gave them some suggestions, and also that his services would be at their disposal if they built the theatre, but that the investment was a risky one. He would not consent to lease or take stock in the theatre for the reason that he thought another theatre in St. Louis at the present time would not pay, for there were not enough first-class productions on the road to keep four first-class theatres going here.

C. O. Tennis, the husband of Dora Wiley, and a well-known theatrical man, was in the city during Miss Wiley's engagement at Pope's Theatre last week.

Celia Alberg is in the cast of Alimony this week at the Hagan Opera House, and is doing some excellent work in a good part, but she will return to Pope's Theatre stock company next week.

The wife of Otis Hagan, manager of Hagan's Opera House, is still very ill. W. C. HOWLAND.

PITTSBURG.

Julia Marlowe-Taber's Success—Brownies Please Pittsburghers—Gossip.

[Special to The Mirror.]

PITTSBURG, Feb. 18. Robert Gaylor and his excellent company of fun-makers in Sport McAllister drew a crowded house at the Bijou to-night. Next week, The Cotton King.

At the New Grand Opera House Charles H. Hopper opened to a good house in The Vale of Avoca, supported by Annie Ward Tiffany and a strong company. Pauline Hall follows in Dorcas.

At the Alvin Palmer Cox's Brownies departed to the capacity of the house. Ida Malle, Alice Johnston, Linda de Costa, Charles H. Drew and other favorites were heartily applauded. Mrs. Langtry follows.

Julia Marlowe-Taber began her second week at the Duquesne to-night, and as during every performance last week the house was crowded. Much Ado About Nothing was given, with The Love Chase, As You Like It, Ingomar, Romeo and Juliet, and Twelfth Night adrift. Mrs. Taber has received very flattering social attentions during her engagement here. Aladdin, Jr., next week.

Sam Devere, with a host of clever specialty people, opened at the Academy of Music to-night, and gave an entertaining bill. Next week, New York Stars company.

At the NewWorld's Museum Theatre, Allegheny City, Joseph D. Clifton supported by June Agnot, opened to good attendance in The Ranch King. Next week, Myrtle Ferns.

After the performance at the New Grand Opera House Feb. 11, Lewis Morrison was obliged to relinquish his part in Faust to Joseph Callahan, his understudy. Mr. Callahan proved equal to the emergency and was fully up to the requirements of the role. Mr. Morrison, by advice of his physician, has gone to Hot Springs, Ark.

The Elks' Benefit at the New Grand last Friday was an artistic and pecuniary success. E. J. DONNELLY.

CLEVELAND.

Princess Bonnie, Friends, Blue Jeans, and Other Attractions at the Theatres.

[Special to The Mirror.]

CLEVELAND, Feb. 18. Princess Bonnie, presented by a strong company, headed by Frank Daniels and Eleanor Mayo, opened a week's engagement to-night at the Euclid Avenue Opera House. Next week, Julia Marlowe-Taber in repertoire.

The Lyceum Theatre has for its attraction this week Friends. Charles Hopper and Lillian Lewis divide next week.

Blue Jeans opened the Cleveland Theatre, which was dark last week, to a crowded house. It remains the first half of the week. Bob Fitzsimmons and company fill in the week, followed by Shaft No. 2.

The French Theatre was filled afternoon and evening, the French Polity company being the attraction. Next week, Russell Brothers' company.

George Hartz, of New York, is visiting his brother, A. F. Hartz, manager of the Euclid Avenue Opera House. WILLIAM CRATON.

CHICAGO LIKES BEAUDET'S OPERA.

[Special to The Mirror.]

CHICAGO, Feb. 18.—Louise Beaudet's Opera Bouffe company opened at the Schiller Theatre in The Dragon's Daughter to a crowded house. The opera made a hit. ALFRED E. AARONS.

BROKE ALL RECORDS.

[Special to The Mirror.]

DENVER, Col., Feb. 18.—Paw

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MATTERS OF FACT.

John C. Rice, who has been featured with William Hoyer in The Flame this season, and Sally Cohen are open to consider favorable offers after March 23. They may be addressed in care of this office.

"Comedienne," care this office, a well-known star, wants to negotiate with a reputable manager for the production of a recent New York success.

Bids are solicited for the rental of the Opera House at Shreveport, La., for a term of three years. The house is new, and the appointments are modern throughout. All bids must be accompanied by certified cheque for two hundred and fifty dollars, and should be addressed to G. N. Kerley, secretary.

Early open time is still to be had for this season at the Robinson Opera House, Cincinnati, O. The house can be rented for next season by the right party.

Since Minnie Landes' resignation from The Twentieth Century Girl has been made public, Miss Landes has been in receipt of a number of very flattering offers, but has not settled upon anything definite.

Floy Crowell, who won the unanimous praise of the New York press for her work in Coon Hollow, has arrived in town and is at liberty to accept engagements. Elwyn Barron, of the Chicago Inter-Ocean, says: "She is an artistic young actress of high intelligence, who can take and maintain a leading place among the young heroines of the stage."

Riley C. Chamberlin, who last season attracted attention as Don Jose in By Wits Outwitted and as Dr. Shingle in Ole Olson, is doing good work with Effie Ellsler. The Boston Herald in speaking of his Beetle in Doris says he plays the part with rare judgment and honor.

A first-class high tenor, one who is strictly reliable, is wanted by Hi Henry for his minstrel organization. Address him as per route.

William Broderick who scored an unqualified hit as Ravens in Francis Wilson's production of Erminie, is at liberty to accept first-class engagements.

Professionals will find it to their advantage to pay a visit to Madame Kopciowsky, the European milliner of No. 3 Canal Street, New York, who will make exquisite hats and bonnets at a considerable saving.

Louise Hamilton, whose announcement of being open for engagement appears in another column, made a decided hit in Coon Hollow. Alan Dale, in speaking of her, said: "She has wonderful power. I don't know who she is, and never even heard of her, but I hope I shall see her again. She is capital."

A partner is wanted by "H. 91," in care of this office, for his opera burlesque.

Mr. and Mrs. Jay Hunt, who originated the characters of Mr. and Mrs. Hope in The Trolley System company, have played the parts with much success during the season, having received some flattering notices.

Among the papers placed on file at Goldsmith's trunk factory will be found THE MIRROR. His trunks are popular, and his make-up boxes continue in great demand.

W. P. Phillips, baritone, will accept concert engagements. He may be addressed 630 Putnam Avenue, Brooklyn.

One of the sweetest songs lately published is "When Violets are There," by C. Floyd McClure. The music is decidedly pretty, the words clever, and the refrain catchy. Bessie Bonchill has lately sung it with much success as has also Julie Mackey and many others. The song will be sent on receipt of 25 cents by the Supply Department, DRAMATIC MIRROR.

The McCoy Sisters and mother, Minnie McEvoy, sever their connection with Charles A. Loder's On the Go company, Feb. 23. They created the roles of Bangle, Cute and Bridgetta, scoring individual hits.

Gertrude Lodge, comedienne with the Calhoun Opera company, is open to offers for next season.

George C. Jenks, well known to the profession as a playwright and press agent, has established himself in New York. He is prepared to do all kinds of theatrical writing to order. His address is 1250 Broadway. Mr. Jenks has had two plays produced in New York this season—in the Name of the Czar, a melodrama, and The Side-Show, a farce-comedy. His comedy-drama, The Matador, was produced with flattering success at the Duquesne Theatre, Pittsburg, Pa., a few months ago.

Adele Farrington, having been re-engaged for the Calhoun Opera company, has duplicated her success as primo contralto of that organization. She is disengaged for next season.

E. Rautenberg, musical director, will be at liberty after Feb. 23. He was until recently with the Wang Opera company.

Sydney Worth desires plays on royalty or will buy such outright, suitable for singing comedienne. Her address is 362 West Seventh Street, Cincinnati, O.

Marie Leicester Allen, a clever singing and dancing soubrette, will accept engagement for the balance of the season.

Selli Simonson will be the musical director of the Casino.

E. A. Locke has just completed a musical farce-comedy with a strong part for a comedian.

Helen Dauvray, having withdrawn from the casting of The 20th Century Girl, will consider offers for starring engagement.

Married.

HASTINGS—ALLISON.—A. H. Hastings and Carrie Allison, at Jersey City, on Dec. 23.

Died.

BOYLE.—On Feb. 13, Ann M. Boyle, aged 60 years, of heart failure.

HARRIGAN.—Edward Harrigan, Jr., on Feb. 17, in New York city, of peritonitis, aged 18.

QUINN.—Kate Quinn, in Brooklyn, on Feb. 13, of pneumonia, aged 26.

THOMPSON.—Sylvester Thompson, at East Haven, Conn., on Feb. 11, of pneumonia, aged 83.

TANNEHILL.—Edward Tannehill, at Asheville, N. C.

WHEATLEIGH.—Charles Wheatleigh, in New York, on Feb. 14, of apoplexy.

WIGHT.—Edwin Wight, in Chicago, of apoplexy.

ZWEIFEL.—Mrs. Fred Zweifel (May Curtis), in New York, on Feb. 8, of consumption.

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3

Reis, managers): Rice's 1402, 12; large audience. Local minstrels 12-15.

MT. CARMEL.—G. A. R. Opera House (Joseph Gould, manager): Sons of Veterans celebrated Union Defender Day (Lincoln's birthday) 12 by an excellent entertainment. Imogene (local) 19; David the Shepherd Boy (local) 22; Charles A. Loder booked for 18, return date.

PHILADELPHIA.—Pierce's Opera House (H. D. Bloom, manager): Mrs. Munroe lectured on "The Story of the Reformation" 7-9 for the benefit of the First Lutheran Church. Newton Beers 22; Royal Vaudeville co. 23.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): The Still Alarm 11; small but pleased audience. The Hustler 14; Charles A. Loder 16; Milton Aborn Opera co. 18-23.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Waite's Comedy co. 11-16; good business; audiences well pleased. Lotus Glee Club 18.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): Two Johns 6, the worst storm of the season, consequently a light house. Larsen Comedy co. opened 11 for a week to fair business. Frank: Owing to the severe storm the Two Johns co. were not able to leave on 9 until 6:30 p. m., although they managed to reach Meadville in time for a performance.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The Two Johns to light business 9, owing to the co. being snowbound near Jamestown, N. Y., and the uncertainty of their being able to reach here in time for the evening performance. Advance sale for 1892 large.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Vohs, manager): Wolford and Sheridan co. 7-9 in repertoire to good business, despite the blizzard. Co. good. Aaron H. Woodhull in Uncle Hiram, booked for 13, failed to appear.

GREENSBURG.—LOMISON THEATRE (R. G. Cullen, manager): Charles A. Loder 14; Murray and Black 16; A Clean Sweep 18; Lovejoy Opera co. 23; Charley's Aunt 27; Powell 28.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Burglar drew a fair house 7; delightful performance. Fanny Rice 14; Hi Henry's Minstrels 22; Thomas E. Shea 25.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Minnie Seward in repertoire 4-9; fair business. Howard Wall's Ideals 18-23.

EASTON.—ABLE OPERA HOUSE (Dr. William K. Detweiler, manager): Darkest Russia 8; poor house; good performance. A Baggage Check 12; fair house; excellent performance. College Glee Club 14; The Hustler 19; Charles A. Loder 22; Hickory Farm (local) 23; Waite's Comedy co. 25-March 2.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): The Dazzler 11; good performance to a fair-sized and well-pleased audience. Faust pleased a large audience 14.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Lecture by Miss Olof Krarner 9; benefit M. P. Church; fair house. June 19.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Dark 11-16.

NANTICOKE.—BROADWAY OPERA HOUSE (James Kleckner, manager): White Crook co., billed for 8, failed to appear on account of storm. Daisy Beverly's Little Pansy co. played a return date 9 to good business, and gave satisfaction. Queen Esther, by home talent from Bethel Church, 22.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager): Schumann Quartette 7; crowded house. Finnigan's Hall 11, canceled date. Aaron Woodhull in Uncle Hiram 14.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): House dark 11-16. Thomas E. Shea week of 18-23.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): J. E. Toole in Killarney and the Rhine 27; return date; poor business. A Barrel of Money 8; very light business. The White Crook 11-14; fair business.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): The Dazzler 4; fair house; good performance. Arthur Deming's Stranger 8; very small house on account of storm. Charles A. Loder in On the Go 11; small house. Two Johns 13; Otis Skinner 19; Iniquity Club Minstrels (local) 25; Agnes Herndon 28.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): Thomas E. Shea 11-16; crowded house nightly at popular prices. Johnstown Opera House (James G. Ellis, manager): The Hustler pleased a good house 12.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): Wilfred Clarke canceled his date here. The local management paid for his paper, and it is said he has refused to settle. The Daisy Beverly Little Pansy co., due here 8, were snowbound at Bloomsburg, and in consequence a large advance sale had to be refunded.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Fanny Rice was snowbound 8, but filled her engagement 12. The performance of Nancy was good; house crowded. The Ensign was also snowbound 9. GRAND OPERA HOUSE (George M. Miller, manager): Daisy Beverly's Little Pansy co. 14-16. BIRCH THEATRE (George W. Middleton, manager): Side Tracked 7-9; Deane and Morris' Royal Vaudeville gave good performances 11-13.

BELLEFONTE.—GARMAN'S OPERA HOUSE (Al. Garman, manager): The Dazzler co. gave a good performance to a fair house 12. James Young, tragedian, 22.

RHODE ISLAND.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (William C. Chase, manager): R. M. and E. H. Carroll in The Italian Padroni 11-16 to moderate business. Little Trixie 18-23. AUDITORIUM (J. W. Nicklejohn and Co., managers): Minstrels by Falstaff Club, of Providence, 7; light house; deserved much better. Minstrels by R. I. Wheelmen, under the auspices of Pawtucket Cycle Club, 14; H. Victor Bauer 15.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): A large-sized audience witnessed A Trip to Chinatown 12.

WOONSOCKET.—OPERA HOUSE (G. M. Blandford, manager): Joseph Haworth as Hamlet 6; Richelieu 7; good houses. Son's Band 9; fair house. Dan Dalley's After the Ball 13; small audience. Captain Paul 15, 16, Spielartenfest 18-20; Devil's Auction 21; Manola-Maxie 22; Black Sheep March 4; Thatcher and Johnson's Minstrels 6; Milton Nobles 8. MUSIC HALL (L. Mailloux, manager): Sawtelle Comedy co. 11, 12.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Hi Henry's Minstrels 8; Mrs. Potter and Kyrie Bellew 9; good-sized audiences. Charles H. Yale's Devil's Auction 11; crowded house.

SPARTANBURG.—CITY OPERA HOUSE (J. B. Liles, manager): House dark 3-9.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Lewis Morrison's Faust Jan. 28; S. R. O. Jennie Dickinson, assisted by local talent, 16. ITEM: Miss Dickinson is making her parents a visit here, and rejoins The Fencing Master co. in Kansas City.

TENNESSEE.

NASHVILLE.—THE VANDERBILT (W. A. Sheetz, manager): The Lilliputians in Humpty Dumpty Up to Date drew very large and delighted audiences Jan. 29-30. Marie James 6, in Delmonico's at 6, played to a fair house. Mrs. Langtry in A Wife's Peril 7; good house. Sol Smith Russell 8, 9 presented The Heir-at-Law, Peaceful Valley, and A Poor Relation to large and delighted audiences. Mr. Russell was called before the curtain several times at each performance. The Loan of a Lower (amateurs) 11; large house. Country Circus 12, 13; fair business. Wills' Two Old Crones 14; the Vanderbilt Glee Club 15; Col. Robert G. Ingersoll 16; Alexander Salvini 19; William H. Crane 21; Lotie Collins and Rose Coghlan underlined. GRAND OPERA HOUSE (Curry and Boyle, managers): The Fencing Master 24, 25; large houses. Dorothy Morton, the star, was applauded at every appearance. Clay Clement 4-6 to light business. Hagenbeck's trained animals 11-16 to fair business. THE BIJOU (John Keller, manager): The Burglar 25 March 2; J. C. Lewis in Si Plunkard 4-9.

MEMPHIS.—NEW LYCEUM THEATRE (John Mahoney, manager): Hagenbeck's Trained Animals and Zoological Circus gave eleven performances week of 4-9, and amused a great many people, who braved the elements to witness the exhibition. The engagement would have been an unusually large one had not the severest

weather which we have had in twenty years kept many away. James O'Neill underlined. GRAND OPERA HOUSE (R. S. Douglas, manager): Mrs. Langtry in A Wife's Peril and Esther Sandres 8, 9 to large and fashionable audiences at advanced prices. Roland Reed in his latest success, The Politician, to large houses 11-13. A Country Circus underlined. Frank Gray, whose house is here, spent a few days with us as the advance guard of W. H. Crane. Mr. Gray's family and his many friends tried to make his visit a pleasant one.

KNOXVILLE.—STANT'S THEATRE (Fritz Staub, manager): Sol Smith Russell at advanced prices in The Heir-at-Law 11. The audience seemed delighted. Yaw Concert co. 12; advance sale very heavy. John L. Sullivan 13; The Burglar 14.

COLUMBIA.—GRAND OPERA HOUSE (Charles B. Eddy, manager): Pete Baker 6; very light business. Si Plunkard 23.

JACKSON.—PYTHIAN OPERA HOUSE (Worner and Bain, managers): Owing to cancellation, the house has been dark for the past week. Streets of New York and Lewis Morrison's Faust underlined.

TEXAS.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Charles Humphrey Kirmis co. 6; capacity of the house. Aunt Sally co. 9; poor house.

BRENNAN.—OPERA HOUSE: Ovide Musin Concert co. 3; splendid house despite a stormy night.

WACO.—GARLAND OPERA HOUSE (I. P. Garland, manager): Dark 4-9. Ovide Musin 12; June 13. ITEM: The new Cotton Palace is an assured fact. Work on the buildings will begin at once, to be completed in the Fall.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): House dark 11-13, when William Gray and Bettie Conway in Our Aunt Sally will appear for one night.

MCKINNEY.—OPERA HOUSE (V. C. Coleman, manager): Beasey Children Concert co. 8; light business; bad weather. Our Dorothy 11-13.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): Aunt Sally 6; small audience; good performance. Albert Taylor in Jim Bowie and Unknown 8, 9; fair houses. Their musical specialties were very fine.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Jules Gru's Comic Opera co., including the old-time favorites, Fanny Myers, Bessie Fairbairn, Stanley Eick, Herman Waldo, and Thomas Perseus appeared the entire week, beginning 4 in comic operas such as Tar and Tartar, Paul Jones, Martha, Bohemian Girl, etc., to full houses at popular prices.

HOUSTON.—SWENNEY AND COOMES' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): The Taviary English Opera co. 4, 5, with matinee. Travotora, Carmen, and Faust were excellently presented by this co. Large and well-pleased audiences greeted each performance. Fast Mail 6; satisfactory business; rather tepid.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): On 2 Eva Eddy, assisted by her co., entertained a large and appreciative audience, by giving mind-reading tests and spiritualistic demonstrations. Country Cousins 18; Frohman's Jane co. 26.

TEXARKANA.—GHO'S OPERA HOUSE: Aunt Sally Comedy co. 11-16.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): House dark 3-11. Huntsville Historicists' concert 11.

EL PASO.—MYERS' OPERA HOUSE (McKie and Shelton, managers): House dark week ending 9, account of Kempton Comedy co. not filling their engagement 4-9.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigby and Walker, managers): The Baldwin-Melville Comedy co. 4-9; splendid business. They will play a return March 4-9. Ovide Musin 11; June 12; Grand Wagnerian Concert 13.

SULPHUR SPRINGS.—MAIN STREET OPERA HOUSE (Rogers and Byrd, managers): Our Dorothy co. week ending 2; light business, owing to inclement weather. Lew and Lottie Waters 4-6; delighted large audiences. WALKER'S HALL (Walker Brothers, managers): Smith's Little World 20-22; large houses.

DENISON.—WILKINSON OPERA HOUSE: Aunt Sally 8; fair business. Ovide Musin Concert underlined.

MINNOLA.—TERRY'S OPERA HOUSE (Terry and Noble, managers): August Arnold the Norwegian violinist gave an excellent performance, assisted by his own talent, to a small house 7, on account of very severe weather. Kempton Comedy co. 10-23.

CORSICANA.—MERCHANTS' OPERA HOUSE (Pinkston and Church, managers): Sharpley's Lyceum Theatre co. 4-9; poor business. June 15.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): An entertainment was given 6 for the pleasure of the old folks all over seventy years of age; also all widows and orphans being admitted free. A mixed programme was rendered very pleasingly to the old people. Katie Putnam and Harry Emery, the latter a Salt Lake boy, presented The Lime Kiln 8 and the Little Maverick 10 to good business. GRAND OPERA HOUSE (J. B. Rogers, manager): An Unequal Match this week has not been quite as popular as some plays given. Caste, next, the last week of the Giffen and Neill stock co. LARA, TANNERBACH: A mammoth concert was given 5 by the Associated Charities, and realized a good sum.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Warde and James 1, 2; large and well-pleased audiences. Katie Putnam 6; fair house.

VERMONT.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Joe Ott in The Star Gazer 8; good performance. Hoss and Hoss 11; full house; pleased audience. In Old Kentucky 15.

BRATTLEBORO.—TOWN HALL: House dark 11-16.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Over two thousand people crowded the Opera House 12 to hear Chatterbox Despreux. Hoss and Hoss co., booked for 9, was snowbound in Albany. They will play a date here later. Tony Farrell, booked for 14, canceled. In Old Kentucky 16; The Miller's Daughter, local, 19, 20; Dan Daly in After the Ball 21.

BENNINGTON.—OPERA HOUSE (Opera House Co., managers): Joe Ott had a very stormy night and a small audience, but a well-satisfied one 9. In Old Kentucky 16; Marie Wainwright in Daughters of Eve 26.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): On 11 Wilfred Clarke produced here an eccentric comedy in three acts, by Messrs. Purkiss and Todd, entitled The Thunderbolt. It was originally produced at the Royal Strand Theatre, London, at a matinee seven years ago, for the purposes of copyright, and has been shelved ever since. Wilfred Clarke has revised, partly rewritten, and Americanized the play, introducing into it a satire on the New York State divorce law. The Thunderbolt derives its title from the erratic and humiliating tendencies of the chief character, one Josiah Penguin. The plot is based upon the agreement of two brothers, that neither would marry without the consent of the other. The play is in a very crude form at present, but is by no means hopeless. Taken in instalments, it might almost pass muster. Its individual scenes are not infrequently bright—sometimes scattered through the play, but it stands sorely in need of further revision and equipping. The piece was very poorly interpreted by the co. Gus Butner's co. gave a spirited performance of Hoyt's A Bunch of Keys 13. Much interest is being evinced in the engagement of Sol Smith Russell 15, 16. Mozart Concert 18; Fanny Rice 19; Police Patrol 20, 21; Robert Mantell 22, 23. THE NEW THEATRE (Thomas G. Leath, manager): John L. Sullivan appeared in A True American before a small audience 11. ITEM: The Wilfred Clarke co. was snowbound here Wednesday, and only managed with difficulty to get to Charlottesville in time to fill their date 14. W. Greanor Neal, your correspondent here, was married at Culpepper, Va., 14. He left for a wedding tour to Cuba.

LYNCHBURG.—OPERA HOUSE (Ernest R. Gilbert, manager): Hi Henry's Minstrels 2; large and well-pleased audience. Robert Downing 3; large and fashionable audience; one of the best performances of the season. John L. Sullivan 12; Sol Smith Russell 13.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): House dark 11-16.

ALEXANDRIA.—HILL'S OPERA HOUSE (J. M. Hill, manager): Hi Henry's Minstrels 9; packed house. Fanny Rice in Nancy 15.

DANVILLE.—ACADEMY OF MUSIC (Col. J. M. Neal,

manager): This house has been dark for the current week. Wilfred Clarke was booked for 13, but wired from Richmond 12 that he could not get here. The weather has been "just too bad for anything."

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): Hi Henry's Minstrels 8; owing to very inclement weather; small house. Sol Smith Russell in A Poor Relation 12; largest, most fashionable, and appreciative audience of the season at advanced prices. The Torbett Concert co. 14; Wilfred Clarke co. 15; Thunderbolt 16; Tit for Tat 18.

STAUNTON.—OPERA HOUSE (W. L. Oliver, manager): Robert Downing 7; large and appreciative audience, in spite of a blizzard raging. The Burglar 11; small but delighted audience. Eugene Moore as the burglar was especially fine.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Marie Wainwright in Daughters of Eve 7; An Unequal Match 8; good performances to large and well-pleased audiences.

WASHINGTON.

TACOMA.—THEATRE (Heilig and Lester, managers): A Midwinter Night's Dream 4, an operatic travesty presented by the Seattle Athletic Club, to a large and most appreciative audience. The words, the music, the acting, were all done by Seattle amateurs, and without doubt it was the most clever amateur entertainment ever given on this coast, at least north of San Francisco. The costumes were more varied and numerous than ever seen here, even in any professional entertainment. Tacoma and Seattle are rival cities, but rivalry is forgotten on occasions of this character, and no co. was ever more heartily received. The Rickett's Troubadours 4, 5 in Colonel Jack to light attendance. Tom Rickett could easily find a better field for his ability than in this play and with this co.

ELLENBURG.—LLOYD'S OPERA HOUSE (Charles Finberg, manager): Tom Rickett's Troubadours 1, 2; fair houses.

WALLA WALLA.—OPERA HOUSE (H. V. Fuller, lessee and manager): Tittell Sisters in Drifted Apart and Froo-Froo 6, 7; Our Flat Comedy co. 14; Rickett's Troubadours 21; Rooney Comedy co. 26; Black Crook 6.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): In Old Kentucky 8, 9; good business. Milton Nobles 21, 22; County Fair 23. GRAND OPERA HOUSE (Charles A. Feinler, manager): South Before the War 7-9; very good business. Side Tracked 11-13; return engagement, splendid business. True Irish Hearts 19-20; Across the Potomac 21-23.

PARKERSBURG.—ACADEMY OF MUSIC (H. N. Roly, manager): The Choral Society concert pleased a large audience 5. The President 9; June 13; Charley's Aunt 16.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): In Old Kentucky 3; crowded house; general satisfaction. Hoyt's Texas Steer 9; large audience. Bunch of Keys 11; excellent business. Robert Downing (Cladist) 13; June 15, 16; Milton Nobles 19. ITEM: Bunch of Keys was booked by Manager Burlew as a first-class attraction at first-class prices, but proved to be a "horse" farce-comedy of the worst kind. The large representative audience was visibly disgusted. This attraction certainly will not enhance the reputation of Hoyt's productions.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): In Old Kentucky 7; good business and fair audience. It was so cold it kept a great many patrons away. Hoyt's Bunch of Keys 9; fair business. Robert Downing 14; Gordon and Miles 18.

WISCONSIN.

RACINE.—BELL'S CITY OPERA HOUSE (Sherman Brown, manager): Ship of State 7; light business, with weather 10° below zero. Ida Van Cortlandt Comedy co. will open a five nights' engagement in repertoire 12.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Barlow Brothers' Minstrels 7; light business. James J. Corbett underlined.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Flints, Herbert L. and Marina, hypnotists, 4-9, drew the largest audiences in the history of the house. S. R. O. each night. They remain here 11-13, having cancelled these dates with Dr. Skinner of Cook County Hospital. James J. Corbett 14; Beach and Bowers' Minstrels 15.

APPLETON.—OPERA HOUSE (E. Erb, manager): Ida Van Cortlandt for two nights' engagement to fair business, 5, 6. Beach and Bowers' Minstrels to a fair-sized audience 8.

WAUSAU.—ALEXANDER OPERA HOUSE (N. B. Eldred, manager): House dark 10-16. High School Glee Club Concert 22.

EAU CLAIRE.—GRAND OPERA HOUSE (O. T. Burlingame, manager): Lillian Lewis as Cleopatra 7; fair-sized audience. Barlow Brothers' Minstrels to a small house 12.

WEST SUPERIOR.—GRAND OPERA HOUSE (J. T. Condon, manager): Liberal advertising drew a large audience 6 to see Lillian Lewis in Cleopatra. James J. Corbett and The New Boy underlined.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Lillian Lewis in Cleopatra 9; fair business.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The third concert of the local M. E. Lecture Course took place 11, and was a great success. The Lost Paradise 18.

PRAIRIE DU CHIEN.—GRAND OPERA HOUSE (O. W. Keiser, manager): Metropolitan Opera co. 6 did not open on account of a severe storm. Jane Combs co. in Romeo and Juliet to good business 8; audience well pleased. House dark until 25, when Moore-Livingstone co. open for a week.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Dr. P. H. Sharp, hypnotist, 4-9; big business. Beach and Bowers' Minstrels 13; Charles Frohman in Gloriana 22; Judge Sidney Thomas' answer to Colonel Ingersoll 24.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (W. H. Stoddard, manager): West of Eden's London co. at popular prices to fair-sized houses. Imperial Home Minstrels to packed houses 11, 12. Beach and Bowers' Minstrels 18.

STEVENS' POINT.—GRAND OPERA HOUSE: Dark 11-16.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Dark 4-9.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): Hopkins' Trans-Oceanics 9; large house; very satisfactory performance. Sadie Martinot in The Passport 11; comic opera, local talent, 13, 14; Paul Kauvar 18; Faust 22; Marie Burroughs 27. ITEM: Good advance sales for Sadie Martinot.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Henry Cafe, mind reader, opened to light business 6. He was billed for four nights and matinee but the performance was not up to the standard and the attendance small, so he closed 7. Charles Dickson opened 11 to a small house in Incog and gave a good performance of that rollicking comedy. The co. is evenly balanced. Incog was preceded by a curtain-raiser, A Jolly Good Fellow, by Stanislaus Stange. In this Lillian Burkhardt did some excellent work. In Old Kentucky 18-23. QUINN'S THEATRE (Sparrow and Jacobs, managers): Wilson Barrett opened to good business in The Mauxman and made a big success 11. Maude Jeffreys in the difficult role of Kate Creagan sustained the excellent reputation she made here on former occasions, as did also Ambrose Manning, F. W. Perceval, Daisy Bellmore and H. Hodges. The scenery and accessories were fine as usual with Mr. Barrett's productions. Othello 14; Hamlet and Silver King to follow. Felix Morris in repertoire 18-23. THEATRE ROYAL (Sparrow and Jacobs, managers): Lincoln J. Carter's Fast Mail opened to big business 11, and with its realistic episodes of lightning expresses, sinking ships, etc., delighted the patrons of the Royal, who laughed and applauded liberally. Fields and Hanson's Vaudeville 18-23. OPERA FRASCAIS (Edmond Hardy, manager): Olivette did a big business 8, 9. Les Trois Chapeaux 12. La Traviata for the benefit of Mme. Bonit drew a big audience which was well repaid by the quality of the production 14. For the gala night performance Serment d'Amour will be given for the first time this season. ITEM: Della Fox in The Little Trooper appears shortly at the Academy. Francis Wilson is also, I believe, an early booking. Felix Morris is to give readings at a matinee 20 for the benefit of St. Margaret's Home. The Queen's Theatre is

given rent free for the occasion by Sparrow and Jacobs.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): E. H. Sothern opened a three nights' engagement 11 in Jerome K. Jerome's play A Way to Win a Woman and was welcomed by a very large and fashionable audience. The plot is a strong one, and Mr. Sothern is capital as the poor barrister. The co. is an exceedingly capable one. Thomas J. Seabrooke 14-16; Wilson Barrett 18-23. TORONTO OPERA HOUSE (Ambrose J. Small, manager): Hot Tamales opened 11 to a very good house. The curtain was not rung up until after nine on account of the co. being snowbound. The performance has but little merit and drags dreadfully. The jokes and songs are old and have been heard here many times before. Hopkins' Trans-Oceanics 18-23. ACADEMY OF MUSIC (J. W. Starr, manager): Trinity students will present The Magistrate 15, 16. Lilly Clay 18-23. ITEM: Toodles is again the attraction this week. In the theatre Miss Nettie Fields executes some very clever dancing.

QUELPH.—ROYAL OPERA HOUSE (Albert Tavernier, manager): Ada Gray in East Lynne 11; poor house. The Tornado 13; Durward Lely 11.

LONDON.—GRAND OPERA HOUSE (A. E. Root, manager): Robin Hood 6; fair business. Charles Dickson in Incog 7; small but well-pleased audience. Al. G. Field's Merry Makers 8, 9; light attendance. Orient Minstrels (local) 11; fair business. The Tornado 12; light attendance. Snazelle 13-15; Rice and Barton's Comedians 16; Seabrooke Opera co. 18. ITEM: The light business last week was due to exceptionally severe weather, the thermometer registering 24° below zero. Incog is one of the brightest comedies seen here for some time and the co. was first-class. Gertrude Whitty and Elizabeth Leslie deserving special mention. This is the third time Mary Palmer has sung Allan-a-Dale in Robin Hood here and she always makes one of the hits of the opera. De Koven's "Oh, Promise Me" has probably never been better rendered here by any one else. Wonderland has closed its doors once more and it is doubtful if any one will try it again.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): G. H. Snazelle gave a pleasing entertainment of music, song and story appropriately illustrated to small houses, 11, 12. The Tornado 13; Davenport Brothers and Fay 18. The event of the season will be the production of Othello by Wilson Barrett 26. The part of Iago will be taken by Franklin McLeay, a former resident of this city.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Charley's Aunt 11; capacity of the house. Mr. and Mrs. Lely, concert, 14.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Robin Hood 5; large and enthusiastic audience. R. E. Graham as the Sheriff of Nottingham made the hit of the evening. Charles Dickson in Incog; fair business. ITEM: Charles Dickson's co. will lie off for two weeks at the close of the Montreal engagement 16 in order to rehearse and also engage special people for his new comedy, Other People's Money, by Edgar Towne of Chicago. Helen Kainsley, prima donna of the Robin Hood co., was called suddenly to Wilkeshaire 4, owing to the death of her husband, Daniel Shelby, manager of the Music Hall in that city.

QUEBEC.—ACADEMY OF MUSIC (Theofred Hamel and Co., managers): Quebec French Opera co. is still the attraction and is playing to good business. Owing to a misunderstanding among some of the actors, the co. did not play for a few days last week, but everything was amicably settled.

WATCH FOR FURTHER ANNOUNCEMENTS OF

William Richard Goodall's Pastoral Comedy Success,

WOOLCOLONELS

THE COMEDY THAT'S GOING TO MAKE THE HIT!!!

Booked for a Spring opening by CANARY AND LEDERER to follow Camille D'Arville Opera Co. at the Bijou Theatre, New York.

FRANK C. THAYER, Acting Manager, 1127 Broadway.

DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed to us to reach us on or before that date.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Denver, Col., Feb. 24-March 2, Dodge City, Kans., 7, Hutchinson 9.

A COUNTRY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): Boston, Mass., Feb. 19-23, New York city 25-March 2.

AGNES HENDON (Thomas L. Hargreaves, mgr.): Geneva, N. Y., Feb. 19, Penn Yan 20, Rochester 21-22.

A TEXAS STRIKE (Chicago, Ill., Feb. 17-23).

ALTON COMEDY (Charles E. Jones, mgr.): Watertown, N. Y., Feb. 19, Carthage 20, Malone 21, Caldwell 22, Ogdensburg 23, Cornwall, Ont., 23, Ottawa 24, 27, Roscoe Point, N. Y., 28.

A JAY CIRCUS (Scranton, Pa., Feb. 19-20, Binghamton, N. Y., 21-22).

ALBA HEYWOOD (Edgewood Folks): Grand Rapids, Mich., Feb. 18.

A BARKLEY TIME (Fitz and Webster, mgrs.): Red Oak, Ia., Feb. 19, Glenwood 20, Clarinda 21, Creston 22, Osceola 23, Charleston 24.

A CORK MAN (H. S. Mitchell, mgr.): Owensboro, Ky., Feb. 19, Paducah 20, Murphysboro, Ill., 21, Carbondale 22, East St. Louis 23.

AN ELECTRIC BILL (Ed. H. Lester, bus. mgr.): Binghamton, N. Y., Feb. 19-20.

A BAGGAGE CHECK (W. F. Crouley, mgr.): Philadelphia, Pa., Feb. 19-23, Hagerstown, Md., 23, Uniontown, Pa., 27, Wheeling, W. Va., 28-March 2.

AMAZONS (Percy Sage, bus. mgr.): Philadelphia, Pa., Feb. 19-23.

A BLACK SHEEP (Boston, Mass., Dec. 10-indefinite).

A RAILROAD TICKET (W. W. Freeman, mgr.): St. Louis, Mo., Feb. 19-23, Louisville, Ky., 25-March 3.

AUGUSTIN DAILY'S STOCK (New York city Nov. 27-indefinite).

A JOLLY LOT (Frank C. Huffman, mgr.): Paterson, N. J., Feb. 19-23, Bridgeport, Conn., 25-27.

A BAD BOY (C. S. Frimrose, bus. mgr.): East St. Louis, Ill., Feb. 19, Litchfield 21, Panna 22, Sullivan 23, Charleston 25, Mattoon 26, Olney 27, Fairfield 28.

ALABAMA (Clement Bainbridge, prop.): Ottumwa, Ia., Feb. 19, Marshalltown 20, Des Moines 21, Oskaloosa 22, Trenton, N. J., 23, Kansas City 24-March 2.

AUNT SALLY (Woodhull and Gray, prop.): Corsicana, Tex., Feb. 19, Waco 21, Temple 22.

BALDWIN-ROGERS (Augusta, Ga., Feb. 19-23).

BUSS COMEDY (George H. Bubb, mgr.): Augusta, Me., Feb. 19-23, Lewiston 25-March 2.

BUNCH OF KEYS (Gus Rothner, mgr.): Washington, D. C., Feb. 19-23.

BALDWIN COMEDY (Little Rock, Ark., Feb. 19-23).

BUN HUR (W. C. Clark, mgr.): Lancaster, Pa., Feb. 19-20, Wilmington, Del., 22-23, Cumberland, Md., March 6-8.

BRECKENRIDGE (New York city Jan. 28-Feb. 23; Chicago, Ill., 25-March 9).

BARNES AND MARVIN'S PLAYERS (Fort Madison, Ia., Feb. 19-23).

BLUE JAMES (Cleveland, O., Feb. 19-23).

COON HOLLOW (Meadville, Pa., Feb. 22, Youngstown, O., 23, Madison, Ind., 25, New Albany 26, Henderson, Ky., 27, Paducah 28, Fulton March 1, Union City, Tenn., 2, Jackson 4, Memphis 5, Greenville, Miss., 7, Vicksburg 8, 9).

COUNTY FAIR (Arthur G. Thomas, mgr.): Chicago, Ill., Feb. 2-23, Defiance, O., 25, Fostoria 26, Newark 27, Wheeling, W. Va., 28, Cumberland, Md., March 1, Martinsburg, W. Va., 2, Washington, D. C., 4-6.

COLORADO (Memming and Co., mgrs.): Salida, Col., Feb. 19, Leadville 20, Grand Junction 21, Provo, Utah, 22, Salt Lake City 23, Ogden 24.

CLARK-PARKINSON (Nokomis, Ill., Feb. 19-23).

CORSE PAYTON (David J. Ramage, mgr.): Portsmouth, O., Feb. 19-23, Marietta 25-March 2, East Liverpool 4-6.

CHARLEY'S AUNT (No. 1, Charles Frohman, mgr.): New York city Feb. 19-23.

CHARLEY'S AUNT (Southern, Charles Frohman, mgr.): Akron, O., Feb. 19, Canton 21, McKeesport, Pa., 22, Johnstown 23.

CHARLEY'S AUNT (Eastern, Charles Frohman, mgr.): Guelph, Ont., Feb. 19, Berlin 20, Stratford 21, Brantford 22, Niagara Falls, N. Y., 23.

CHARLEY'S AUNT (Western, Charles Frohman, mgr.): Toledo, O., Feb. 19-20, Port Wayne, Ind., 21, Hamilton, O., 22, Dayton 23.

CHANCEY OLCOTT (Irish Artist): Augustus Pitou, mgr.: Newburg, N. Y., Feb. 20, Yonkers 22, 23.

CONROY AND FOX (Hot Tansies; J. A. Reed, mgr.): Newark, N. J., Feb. 19-23.

CLAY CLEMENT (New Dominion; Gustave Frohman, mgr.): Danville, Ill., Feb. 19, Champaign 20, Bloomington 21, Springfield 22, Galesburg 23.

CAPTAIN PAUL (Lowell, Mass., Feb. 20, 21, Haverhill 22, 23).

DURRY MARCO (Milwaukee, Wis., Feb. 19-23).

DAN MCCARTHY (Philadelphia, Pa., Feb. 19-23).

DARKNESS RUSIA (Sidney R. Ellis, mgr.): Newark, N. J., Feb. 19-23.

DESMOND THOMPSON (Frank Thompson, mgr.): New York city Dec. 24-April 27.

DOWN IN DIXIE (Davis and Keogh, mgrs): Albany, N. Y., Feb. 22, 23.

DONNELLY AND GRARD (Salem, Mass., Feb. 19, Haverhill 20, Lowell 21, Jersey City, N. J., 25-March 2).

EIGHT BELLS (John F. Byrne, prop.): Topeka, Kan., Feb. 19, Atchison 20, St. Joseph, Mo., 21, Beatrice, Neb., 22, Lincoln 23, Sioux City, Ia., 25, 26.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 3-indefinite.

EMILY BANKER (Our Flat; Thomas W. Ryley, mgr.): Victoria, B. C., Feb. 19, 20, Nanaimo 21, Vancouver 22, 23, Whistler, Wash., 25, Seattle 26, 27, Olympia 28, Tacoma March 1, 2, Portland, Ore., 4-6.

ENNA WARREN (Lake Charles, La., Feb. 24-27).

FRANK BAKER (Will C. Elder, mgr.): Rochester, Pa., Feb. 19, Warren, O., 20, Elvira 21, Kalamazoo, Mich., 22, Pullman, Ill., 23, Chicago 24-March 2, Milwaukee, Wis., 24.

E. H. SOTHMAN (Daniel Frohman, mgr.): Buffalo, N. Y., Feb. 19-23, Philadelphia, Pa., 25-March 16.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Reading, Pa., Feb. 20, Harrisburg 21, 22, Lancaster 23, Philadelphia 25-March 2, Boston, Mass., 4-6.

FIRST MAN (Northern, Martin Golden, mgr.): Watertown, N. Y., Feb. 19, Canastota 20, Oneida 21, Rome 22, Utica 23.

FAST MAIL (Southern; J. B. Hogan, mgr.): Montgomery, Ala., Feb. 20, Troy 21, Americus, Ga., 22, Albany 23, Thomasville 24, Tallahassee, Fla., 26, Gainesville 27, Ocala 28.

FELIX MORRIS (Frank Williams, mgr.): Montreal, P. Q., Feb. 19-23.

FACED DAVENPORT (New York city Dec. 11-Feb. 23, Boston, Mass., 25-March 9).

FABIO ROMANI (Frankfort, Ind., Feb. 20, New Castle 21, 22).

22, Baraboo 23, Frankfort, Ill., 25, Oshkosh, Wis., 26, Green Bay, Wis., 27, St. Paul, Minn., Feb. 17-23, Minneapolis 24-March 2, Duluth 4, Eau Claire, Wis., 5, Winona, Minn., 6, La Crosse, Wis., 7, Madison 8.

HOWARD WALL'S IDEALS (Nottstown, Pa., Feb. 19-23).

HANDS ACROSS THE SEA (David Elwyn Dow, mgr.): Booth Bay, Me., Feb. 20, Bath 21, Portland 22, 23.

HUMANITY (W. A. Brady, mgr.): New York city Feb. 4-indefinite.

HARRISAN STOCK (M. W. Hanley, mgr.): New York city Dec. 10-indefinite.

HALLER AND HART (James Jay Brady, mgr.): Chicago, Ill., Feb. 17-23, Lexington, Ky., 25, Knoxville, Tenn., 26, Atlanta, Ga., 27, Birmingham, Ala., 28, Montgomery March 1, Mobile 2, New Orleans, La., 3-5.

HAMILTON'S IDEAL THEATRE (Cherubusco, Ind., Feb. 19-23).

HERNIE'S SHOE ACRES (William B. Gross, mgr.): Chicago, Ill., Jan. 27-Feb. 23, Buffalo, N. Y., 25, March 2, Louisville, Ky., 4-6, Indianapolis, Ind., 7-9.

IVY LEAF (Powers; G. D. Johnson, manager): Buffalo, N. Y., Feb. 19-23.

IN OLD KENTUCKY (No. 1): Harlem, N. Y., Feb. 19-23.

ISA VAN COURTLAND (Jackson, Mich., Feb. 19-23, Battle Creek 24-March 2).

JANI COOMBS (Beloit, Wis., Feb. 20, Sacramento, Ill., 21, James O'Neill (W. F. Connor, mgr.): Meridian, Miss., Feb. 19, Selma, Ala., 20, Montgomery 21, Birmingham 22, 23, Atlanta, Ga., 25, Augusta 27, Macon 28, Jacksonville, Fla., March 1, 2, Savannah, Ga., 4, Americus 5, Columbus 6, Pensacola, Fla., 7, Mobile, Ala., 8, 9.

JOSEPH MURPHY (Lansing, Mich., Feb. 19, Bay City 20, East Saginaw 21, London, Ont., 22, Hamilton 23, Toronto 25-March 2, Niagara Falls, N. Y., 4, Syracuse 5, Utica 6, Johnston 7, Cohoes 8, Albany 9.

JULIA MARLOWE-TARKER (Fred. Stinson, mgr.): Pittsburgh, Pa., Feb. 11-23, Cleveland, O., 25-March 2, Philadelphia, Pa., 4-20.

JOSEPH HAWORTH (Albany, N. Y., Feb. 19, 20, Boston, Mass., 25-March 2).

JARREAU COMEDY (Omaha, Neb., Feb. 19-23).

JAMES J. CORRETT (W. A. Brady, mgr.): Philadelphia, Pa., Feb. 19-23.

JOHN L. SULLIVAN (D. J. Kennedy, mgr.): Charleston, S. C., Feb. 19, Savannah, Ga., 20, Jacksonville, Fla., 21, Macon, Ga., 22, Columbus 23, Birmingham, Ala., 25, Montgomery 26, Pensacola, Fla., 27, Mobile, Ala., 28, Meridian, Miss., March 1, Vicksburg 2, New Orleans, La., 3-9.

JOHN DREW (Charles Frohman, mgr.): Washington, D. C., Feb. 19-23.

J. E. COMMERCE (Danbury, Conn., Feb. 20, Winsted 21, Hartford 22).

J. K. EMMETT (Wellington, Kans., Feb. 19, Wichita 20, Pueblo, Col., 22, Colorado Springs 23, Cripple Creek 24, Denver 25-March 2, Trinidad 4, Raton, N. M., 5, Las Vegas 6, Albuquerque 7, Prescott, Ariz., 9.

JAMES YOUNG (Tragedian; George E. Gill, mgr.): Tyrone, Pa., Feb. 21, Bellefonte 22, Shenandoah 23, Tanawqua 25.

JACK AND JILL (Hanford, Cal., Feb. 19-23).

JOHN PRINGLE (New Castle, Wyo., Feb. 19-23).

J. E. TOOLE (Louis Egan, mgr.): Philadelphia, Pa., Feb. 19-23, West Chester 20, Somerville, N. J., 23, Elizabeth March 1, Worcester, Mass., 4-6.

J. H. WALLACE (Fostoria, O., Feb. 21, Tiffin 22, Sandusky 23, Toronto, Ont., 25-March 2, Montreal, P. Q., 4-9).

JAMES B. MACKIE (Grimes' Cellar Door): Cincinnati, O., Feb. 17-23, Hamilton 25, Richmond 26, Xenia 27, Dayton 28-March 2.

KITTIE RHODES (Mt. Vernon, N. Y., Feb. 19-23, Sing Sing 25-March 2).

KENDALL DRAMATIC (Lexington, Ky., Feb. 19-23).

KENDALL'S PLAYERS (John K. Dickson, mgr.): Amsterdam, N. Y., Feb. 19-23.

LAMBERT AND WILLIAMS' PLAYERS (Pikeston, Minn., Feb. 19-23).

LYCUM DRAMATIC (Henderson's): Logansport, Ind., Feb. 19-23.

LIMITED MAIL (Elmer E. Vance, mgr.): Memphis, Tenn., Feb. 17-19, Jackson 21, Cairo, Ill., 22, Paducah, Ky., 23, Owensboro 25, Henderson 26, Washington, Ind., 27, Brazil 28, Terre Haute March 1, Cincinnati 2, Cincinnati, O., 4-9.

LELAIN TRUCKS (Lewiston, Ky., Feb. 19-23).

LARADIE-ROWE (Olney, Ill., Feb. 21, Mt. Carmel 22, Lycum Theatre Stock (Daniel Frohman, mgr.): New York city Nov. 20-indefinite).

LAND OF THE MIGHTY SUN (A. V. Pearson, mgr.): Troy, N. Y., Feb. 19, 20, Hoboken, N. J., 21-23, Brooklyn, N. Y., 25-March 2, New York city 4-9.

LILIPUTIANS (Rosenfeld Brothers, mgrs): St. Louis, Mo., Feb. 17-March 2.

LITTLE TRICKS (Fred. Robbins, mgr.): Pawtucket, R. I., Feb. 19, 20, Manchester, N. H., 21-23.

LEWIS MORRISON (E. J. Abram, mgr.): Middletown, O., Feb. 19, Dayton 20, 21, Mansfield 22, Fremont 23, Chicago, Ill., 25-March 2, Louisville, Ky., 4-9.

LOST IN NEW YORK (Colton and Reno, mgrs): Memphis, Tenn., Feb. 19-23.

LELAIN TRUCKS (Charles C. Vaught, mgr.): Bangor, Me., Feb. 4-indefinite.

LOWE'S COMEDY (Nodessa, Kans., Feb. 19-23).

MRS. LANGTRY (Cincinnati, O., Feb. 19-23).

MEN AND WOMEN (Keokuk, Ia., Feb. 21, Peoria, Ill., 22).

MILTON NOBLES (Charleston, W. Va., Feb. 19, Wheeling 20-22, McKeesport, Pa., 23, Altoona 25, Reading 26, Wilkesbarre 27, Scranton 28).

MRS. TRIPPO (Wilkesbarre, Pa., Feb. 21-23).

Mrs. AND Mrs. ROBERT WAYNE (Newark, O., Feb. 19-23, Zanesville 25-March 2).

Mrs. JOHN DREW (Philadelphia, Pa., Feb. 19-23).

Mrs. REJANE (Henry E. Abbey, mgr.): New York city Feb. 27-indefinite.

Mrs. AND Mrs. KENDAL (Daniel Frohman, mgr.): Philadelphia, Pa., Feb. 19-23, Baltimore 25-March 2, Washington, D. C., 4-9.

MINNIE LESTER (George E. Mitchell, mgr.): New Rochelle, N. Y., Feb. 19-23, Orange, N. J., 25-March 2.

MARIE PAGE (M. A. Mosley, mgr.): Tuscaloosa, Ala., Feb. 19, Mobile 20-22.

MINNIE SEWARD (Frederic Seward, mgr.): Millville, N. J., Feb. 19-23, Fall River, Mass., 25-March 3.

MCFADDEN'S ELOPEMENT (Davis and Keogh, mgrs.): Brooklyn, N. Y., Feb. 19-23.

MAUD HILLMAN (W. G. Snelling, mgr.): Carbondale, Pa., Feb. 19-23, Philadelphia 25-March 2, Norristown, 4-9.

Mrs. SANS GENE (Augustus Pitou, mgr.): New York city Jan. 14-April 4.

MILK WHITE FLAG (New York city Oct. 8-Feb. 23).

MARIE JANSSEN (Albany, N. Y., Feb. 20, 21, Rochester 22, 23, Brooklyn 25-March 2).

MAN WITHOUT A COUNTRY (Chicago, Ill., Feb. 11-23).

MARIE BURROUGHS (D. A. Bonta, mgr.): Denver, Col., Feb. 19-23, Colorado Springs 25, Pueblo 26, Cheyenne, Wyo., 27, Salt Lake City, Utah, March 1, 2, San Francisco, Cal., 4-9.

MRS. POTTER-KYRLE BELLEW (Myron E. Kyrle, mgr.): New York, N. Y., Feb. 19-23, Hoboken, N. J., 25, Trenton 27, Orange 28, Elizabeth March 1, Paterson 2, Boston, Mass., 4-16.

NAT GOODWIN (George J. Appleton, mgr.): Boston, Mass., Feb. 11-March 2, Brooklyn, N. Y., 4-9.

OTIS SCINNIER (J. J. Buckley, mgr.): Cincinnati, O., Feb. 25, March 2, Chicago, Ill., 4-9.

Bedford City, Va., Feb. 19, Christiansburg 20, Radford 21, Pulaski City 22, Wytheville 23.

ON THE GO (Charles A. Lederer, mgr.): Girardville, Pa., Feb. 20, Easton 21, East Stroudsburg 23, Allentown 25.

POLICE PATROL (Richmond, Va., Feb. 20, 21, Norfolk 22).

POWER OF GOLD (Walter Sanford's): Philadelphia, Pa., Feb. 19-23, Brooklyn, N. Y., 25-March 2, New York city 4-9.

PETE BAKER (Wilbur Harlan, mgr.): Port Gibson, La., Feb. 19, Baton Rouge 20, White Castle 22, Plaquemine 23, Donaldsonville 24, 25, Alexandria 26, Shreveport 27, Monroe 28, Greenville, Miss., March 1.

PAWNS TICKET 210 (J. M. Ward, mgr.): Denver, Col., Feb. 17-22.

PRODIGAL DAUGHTER (Walter Sanford's): Worcester, Mass., Feb. 19-23, Lawrence 21-23, Lowell 25-March 2.

PECK'S BAD BOY (No. 1): Wilmington, Del., Feb. 20, 21, Reading, Pa., 22, 23.

PURCELL COMEDY (Cherry Vale, Kans., Feb. 22, 23).

PRODIGAL FATHER (Baltimore, Md., Feb. 19-23).

ROBERT HILLIARD (James Barton Key, mgr.): St. Paul, Minn., Feb. 17-20, Minneapolis 21-23.

ROBERT DOWNING (Columbus, O., Feb. 19, 20, Dayton 21, Richmond, Ind., 22, Racine, Wis., 23, St. Paul, Minn., 24-27, Minneapolis 28-March 2, Duluth 4, 5, Stillwater 6, Winona 7, Waukegan, Wis., 8, Oshkosh 9.

REVEREND DRAMATIC (Worthington, Minn., Feb. 19-23).

RIP VAN WINKLE (George W. Hamler, mgr.): New Castle, Ind., Feb. 19, Wilmington, O., 21, Ashland, Ky., 22, Ironton, O., 23.

RUBA (Hortense Rhea, mgr.): St. Augustine, Fla., Feb. 19, Jacksonville 20, Brunswick, Ga., 21, Charleston, S. C., 22, 23, Columbia 25, Charlotte, N. C., 26, Asheville 27, Knoxville, Tenn., 28, Lexington, Ky., March 1, Soldiers' Home, O., 2, Columbus 4-6.

ROY OF THE HILL (New York city, Jan. 29-indefinite).

ROBERT GAYLOR (Pittsburg, Pa., Feb. 19-23).

RICHARD GOLDEN (Old Jed Prouty; Charles MacGeachy, mgr.): Rochester, N. Y., Feb. 19-20, Buffalo 21-23, Jamestown 25, Bradford, Pa., 26, Olean, N. Y., 27, Wellsville 29, Elmira March 1, Corning 2.

ROBERT MANTILL (Augustus Pitou, mgr.): Raleigh, N. C., Feb. 19, Danville, Va., 20, Norfolk 21, Richmond 22, 23.

ROLAND REED (E. B. Jack, mgr.): Austin, Tex., Feb. 20, San Antonio 21, Galveston 22, Houston 23, New Orleans, La., 25-March 2.

SPECIAL DELIVERY (Detroit, Mich., Feb. 19-23).

HYDE'S COMEDIAN: Baltimore, Md., Feb. 18-22.
LEWIS BROTHERS: St. Louis, Mo., Feb. 18-22.
JOHN F. PHILLIPS: Montreal, P. Q., Feb. 18-22, Baltimore, Md., 23-27, New York City 4-8.
LAUREL AND EVERETT'S LADIES' CLUB: Lynn, Mass., Feb. 21-23, Gloucester 24-27.
LONDON BELLES (Sydney's): Milwaukee, Wis., Feb. 17-23, Grand Rapids, Mich., 25-27.
LILLY CLAY: Toronto, Ont., Feb. 18-22, Philadelphia, Pa., 25-March 9.
LOTTIE COLLINS: Chattanooga, Tenn., Feb. 22, 23.
MAY HOWARD: Albany, N. Y., Feb. 18-22.
MAST O'GRIN: New York City Feb. 18-22, Boston, Mass., 25-March 2, Brooklyn, N. Y., 4-9.
NEW YORK VAUDEVILLE STARS (Gus Hill, mgr.): Washington, D. C., Feb. 18-22.
PETER MARRIS: Worcester, Mass., Feb. 18-22.
REILLY AND WOOD: Fall River, Mass., Feb. 18-22.
BRIDGEPORT COMEDY: Bridgeport, Conn., 21-23, Brooklyn, E. D., 25-March 2.
RENTA-SANTLEY: Chicago, Ill., Feb. 18-March 2, Milwaukee, Wis., 4-9.
ROSE HILL'S ENGLISH FOLLY: Philadelphia, Pa., Feb. 18-22.
SAMUEL THOMAS VAUDEVILLE (F. Zeigfeld, mgr.): Philadelphia, Pa., Feb. 18-22, Harlem, N. Y., 25-March 2, Cleveland, O., 4-6, Rochester, N. Y., 7-9.
SOUTH BEFORE THE WAR: Cincinnati, O., Feb. 18-22, Indianapolis, Ind., 25-March 2, Chicago, Ill., 4-9.
SAM T. JACK'S BURLESQUE: Chicago, Ill., Feb. 18-March 9.
SAN DENVER: Pittsburg, Pa., Feb. 18-22.
TONY PASTOR: New York City-Indefinite.
TUNO'S BACHMAN NOVELTIES: Aguascalientes, Mex., Feb. 20, 21, Chihuahua 22, 23.
WARNER AND FILMS: New York City Feb. 18-22.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES: Mansfield, O., Feb. 19.
BOSTON'S (D. M.) EQUINES (John C. Patrick, mgr.): Camden, N. J., Feb. 22, 23.
ELL PERKINS: North Bend, Neb., Feb. 20, Plattsmouth 21, Auburn 22, Columbia, Mo., 23, Burlingame, Kans., 25, Wichita 26, Mt. Vernon, Ill., March 1, Lebanon, Tenn., 2.
FONTANA HARRY MAKERS (T. W. Holland, mgr.): Mount City, Ill., Feb. 18-23, Chester 25-March 2, Mt. Vernon, Ind., 4-9.
HALLMARK'S TRAINED ANIMALS: New Orleans, La., Feb. 18-March 2.
HUBBARD'S MUSIC: Memphis, Tenn., Feb. 18-22.
J. AUGUSTUS JONES: New Bern, N. C., Feb. 18-22.
JAMES BERNARD: Windsor Locks, Ont., Feb. 18-22.
KILLAR (Dudley McAdow, mgr.): Hartford, Conn., Feb. 19, Waterbury 20, Danbury 21, New Britain 22, Willimantic 23.
SILVIAN A. LEE (Mesmerist): Thomas F. Adkin, mgr.: Macomb, Ill., Feb. 18-23, East St. Louis 25-March 2, Jefferson City, Mo., 4-9.
THE FLINTS (Hypnotists): L. J. Meacham, mgr.: Burlington, Ia., Feb. 25-March 2.
WELLS WONDERLAND: Havana, Cuba, Feb. 22-26.

[Received too late to classify.]

A CLEAN SWEEP (Andy Amann): Effingham, Ill., Feb. 20, Vandalia March 1, Greenville 2, Alton 3, Edwardsville 4, Belleville 5, Carlinville 6.
BARLOW BROTHERS' MINSTRELS: Grafton, N. D., Feb. 21, Winnipeg, Man., 22, Fargo, N. D., 23, Wahpeton 26.
EMPIRE THEATRE CO.: Philadelphia, Pa., Feb. 18-23, Wheeling, W. Va., 25-March 2.
GORTON'S MINSTRELS (Charles H. Larkin, mgr.): Bowling Green, Ky., Feb. 22.
HOWARD STOCK CO. (John A. Preston, mgr.): Pittsfield, Mass., Feb. 18-23, Meriden, Conn., 25-March 2.
LONDON GARTY GIRLS (John A. Flynn, mgr.): Lynn, Mass., Feb. 18-20, Brockton 21-23, Boston 25-March 2.
ROSE COUGHLIN (John T. Sullivan, mgr.): New Orleans, La., Feb. 18-22.
SHIP OF STATE: Columbus, O., Feb. 25-27, Indianapolis, Ind., 28-March 2, Detroit, Mich., 3-9.
STODARD'S ILLUSTRATED LECTURES: Washington, D. C., Feb. 18-22.
THE GIRL I LEFT BEHIND ME (No. 1; Charles Frohman, mgr.): Providence, R. I., Feb. 18-23, Springfield, Mass., 25, Troy, N. Y., 26, Utica 27, Oswego 28, Syracuse March 1, 2, Buffalo 4-6.

REFLECTIONS.

Jennie Veamans sailed on the *New York* for London last Wednesday.

Eugene Jepson is in town for a few days on a trip combining business with the pleasure of visiting the theatres.

Mrs. Annie Veamans, at the close of Edward Harrigan's season, will sail for Europe to spend the summer. While abroad she intends to visit her old home in the Isle of Man, where she has not been since she came to this country, twenty-nine years ago.

Eben Plympton, William Courtleigh, and Maude Banks will be seen in a one-act play entitled *Auld Robin Gray* at Chickering Hall next Saturday night.

The Lotus Club will have an art exhibition and old time "Saturday night" on Feb. 23.

Minnie Victorson has replaced Victory Bateman in Walter Sanford's stock company playing *The Wages of Sin*.

Henry Bagge will play Captain Molyneux in Sanford and Rosenquest's production of *The Shaughraun*.

Theodore Hamilton and Frazer Coulter do not go on the road with Humanity after it closes at the Fourteenth Street Theatre.

Augustus Harris has secured the American rights of *Hansel and Gertel*, Humperdinck's new opera, recently produced at Daly's London Theatre.

Eva Davenport has joined Thomas Q. Seabrooke's company in Toronto on Feb. 16.

J. W. Rosenquest has withdrawn from the management of the Duffy's Blunders company, and W. H. Bland has ceased to be its advance agent.

Joseph Brooks has taken an office in the Gilsey Building.

Len. B. Sloss is in the city representing "Parson" Davies.

The new weekly *Vanity* has made a capital start. Its cover is artistic, refined and striking, and its contents are bright, diversified and readable. The experiment of publishing a clean and clever society paper in New York is novel and it deserves success. *Vanity's* dramatic department is skillfully conducted by Justin Huntley McCarthy.

Robert and J. A. Campbell have appointed Howard and Doyle, of Chicago, agents to prevent the piracy of Bartley Campbell's plays in the South and West. Emil Stoessel has been placed in charge of Howard and Doyle's specialty department.

C. V. Morton plays Willie Waite and James Osgood in *A Baggage Check*, and manages the stage.

Clayton E. White suffered an injury to his foot on Saturday, that member being crushed under a folding bed, but he expects to be out in a few days.

The German street band, originally introduced into 142 at Palmer's Theatre, is again a feature of that production in Chicago. The band is composed of John C. Slavin, Charles F. Walton, Walter Jones, Gilbert Gregory, and Gus Sohlike.

Tony Cummings has succeeded Harrison J. Wolfe as Colonel Ellingham in *Shenandoah*.

Sheridan Block, Arthur Forrest and Edgar Halstead have been engaged for a Spring season at the Boston Museum.

The Western Charley's Aunt company includes Owen Fawcett, Arthur Larkin, Raymond Capp, Jacques Martin, Brian Dailey, G. H. Trader, Mrs. G. T. Coulter, Delia Stacey, Frances Stevens and Nellie James.

John W. Dunne has secured the rights from Maggie Mitchell of playing Fanchon. Gladys Wallis will play the title role.

LETTER LIST.

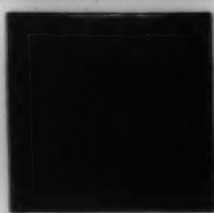
This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters addressed for 30 days and unclaimed for will be returned to the post-office. Circulars and newspapers excluded.

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Callahan, J. C. Cone, Spencer Cinderella Co. Collins, O. R. Clay, Cecil Clark, E. A. Collins, Harry Clifton, G. J. Charles, S. R. Clayford, Alfred Chambers, E. J. Carlton, W. T. Clayton, F. E. Childs, S. R. Casad, Billy Cooper, F. C. Carleton, Will. Clark, Gage Chadwick, C. W. Cod, E. E. Clayson, Mark Canfield, W. F. Dudley, C. E. Donnelly, L. H. Davis, F. E. David, Frank Dougherty, Henry Dane, B. J. Davis, A. N. Duprie, Frank Dennis, Chas. Dodd, Harry Dunlevy, T. Duffy, J. C. Darcy, Maurice Donnelly, H. V. Dumont, F. Davidson, Carrie Dean, W. J. Dickson, Chas. Dixon, J. G. Depeze, Harry Dunfield, John H. Dulson, A. L. Dukelan, George Dunlay, W. L. Davis, Francis Del la Barry, Mr. Deshon, Frank Davis, H. E. Davis, James Dowling, J. J. Enoch, Chas. E. Emmett, J. K. Elbert, Wm. J. | CHURCH, LOTTIE Lorlette, Helen Campbell, S. Claremont, Ray Chase, Marion Carter, Nannie Coughlin, Bertha Conell, Sydney Chase, Florence Childs, S. R. 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